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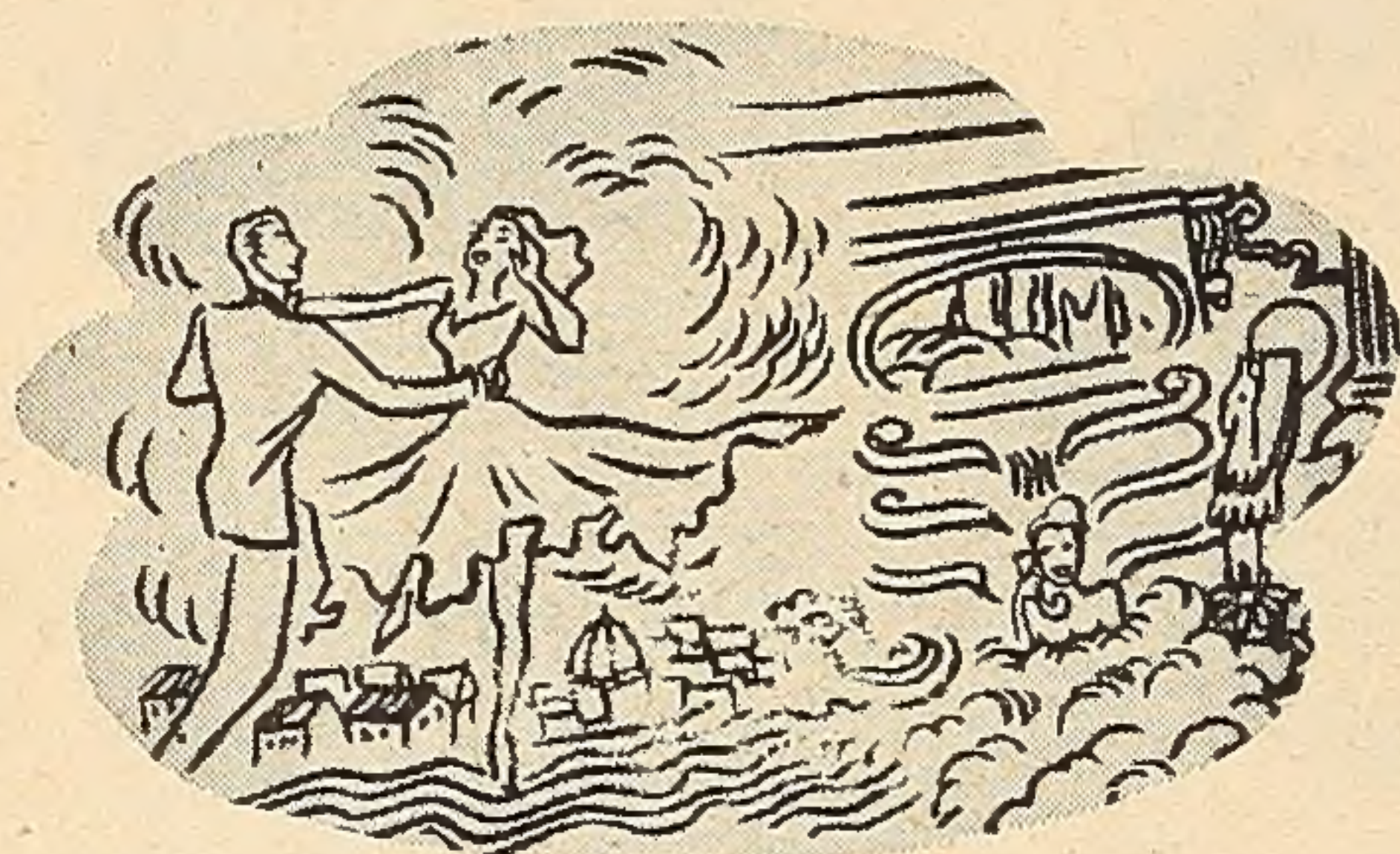


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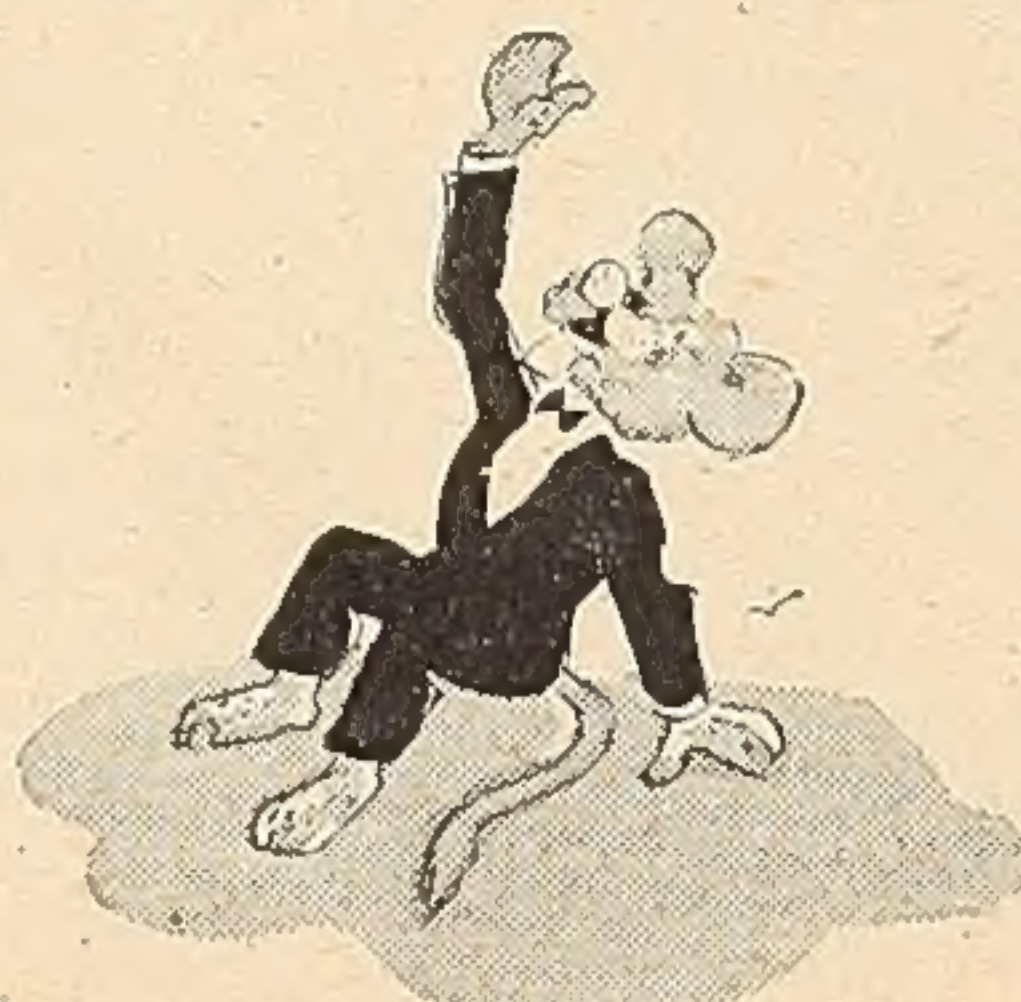
You'll be humming like a humming bird after hearing "Will You Marry Me?", "I've An Angel", "This Is A Day For Love", "Yolanda", and "Coffee Time". Arthur Freed and Harry Warren really wrote their hearts into these.

The good provider of fun is Frank Morgan—aided by Mildred Natwick (of Broadway fame), Mary Nash, and Leon Ames. Jacques Thery and Ludwig Bemelmans wrote the story and Irving Brecher fashioned it to the screen.

Director Vincente Minnelli brings his M-G-Magic touch to "Yolanda". Arthur Freed felt so good about producing it that he helped write the songs.

How do we feel about it? Oops ... there we go! We've got that dancing-on-clouds, falling-in-love feeling again!

—Leo



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John Payne, 20th Century-Fox star, next seen in "Sentimental Journey"

Dennis Morgan and Co., with Jack Carson and Martha Vickers in Warners' "The Time, The Place And The Girl"

Deanna Durbin, star of "Lady On A Train," next in Universal's "Because Of Him"

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Cover Portrait of GENE TIERNEY, 20th Century-Fox star of "Dragonwyck" and "Leave Her to Heaven."
Kodachrome by Frank Powolny

DECEMBER, 1945

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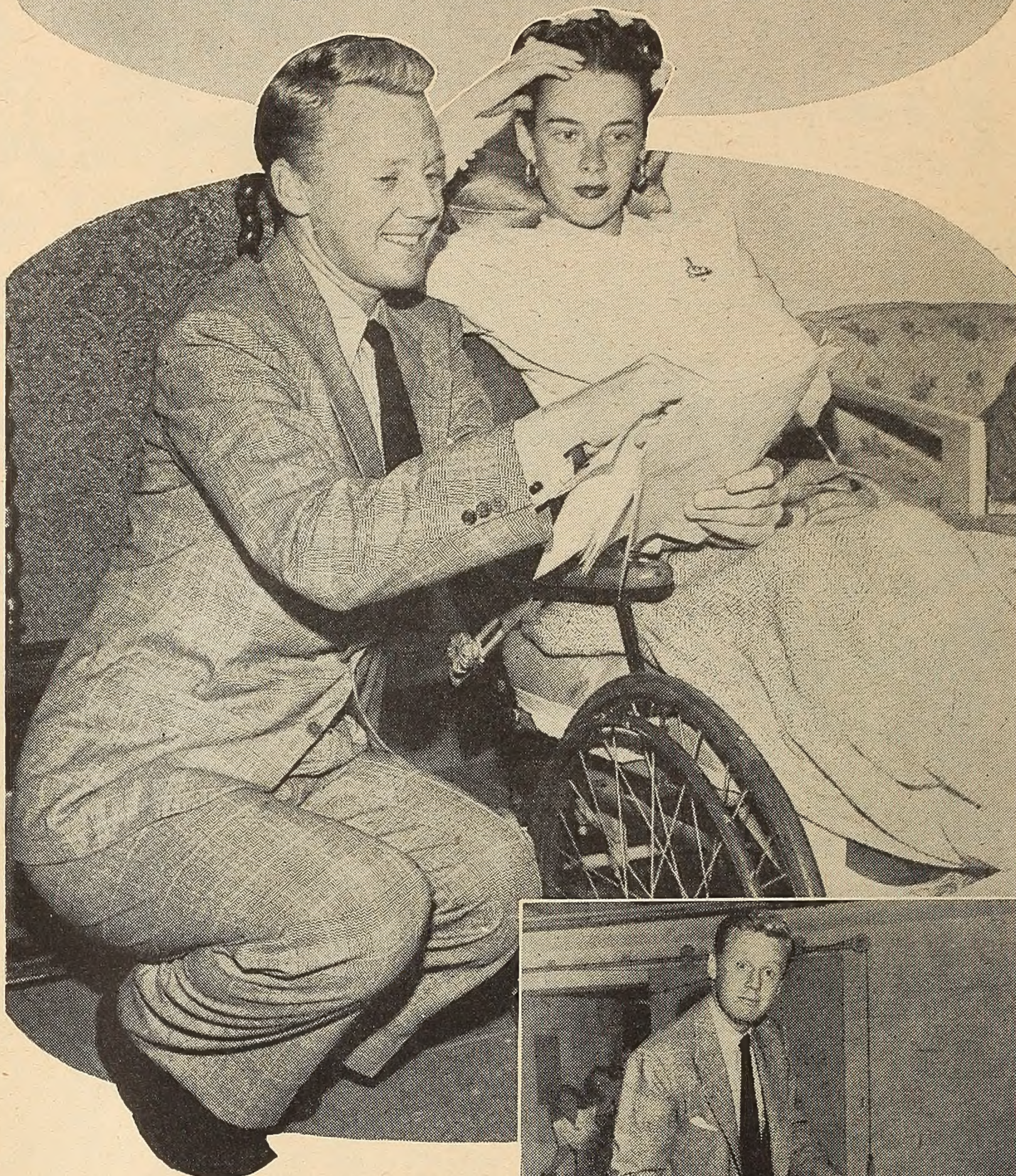


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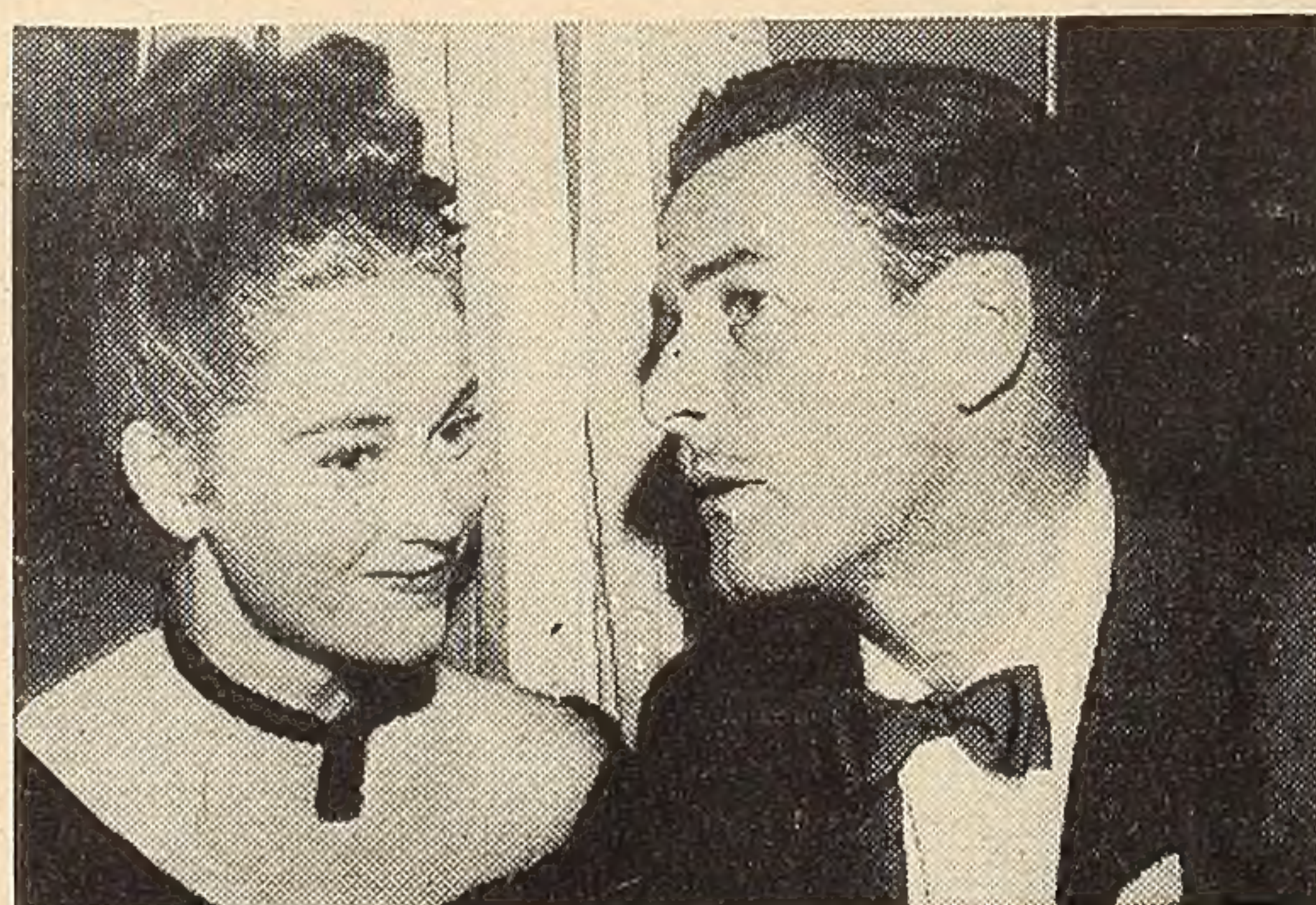
Hot FROM **HOLLYWOOD**



Exclusive photos show Van Johnson, shoeless for comfort, and Susan Peters (welcome back!) at CBS broadcast. At right, a snack for Van, still shoeless, while fans watch from doorway.



FOR the first time in her long and varied career, Bette Davis isn't leaving Hollywood on her usual three-month vacation. All of which gives credence to the rumor that Sergeant (he's been promoted) Louis A. Riley is either on his way back, or will be before long. Come the first of the year, Bette will be doing added scenes for "A Stolen Life." She has to wait that long for Glenn Ford, who is now co-starring with Rita Hayworth in Columbia's "Gilda."



New picture of the Errol Flynn's at "dress" ball.

THE day Captain Ronald Reagan became a civilian Jane Wyman pulled a four-year-old surprise. Out from a closet she dragged dozens of different sized boxes. Inside were sweaters, socks, shirts, ties—all purchased when Ronnie first enlisted in the cavalry. (Later on he was transferred to the Air Corps.) Incidentally, when Jack Benny asked Ronnie what his first picture would be at Warner Bros., Reagan, the rascal, replied: "I hope they let me do the life of Errol Flynn!" Seriously, unless there's a last minute switch, Ronnie gets the coveted "Voice Of The Turtle." Eleanor Parker will be the lucky, deserving girl.

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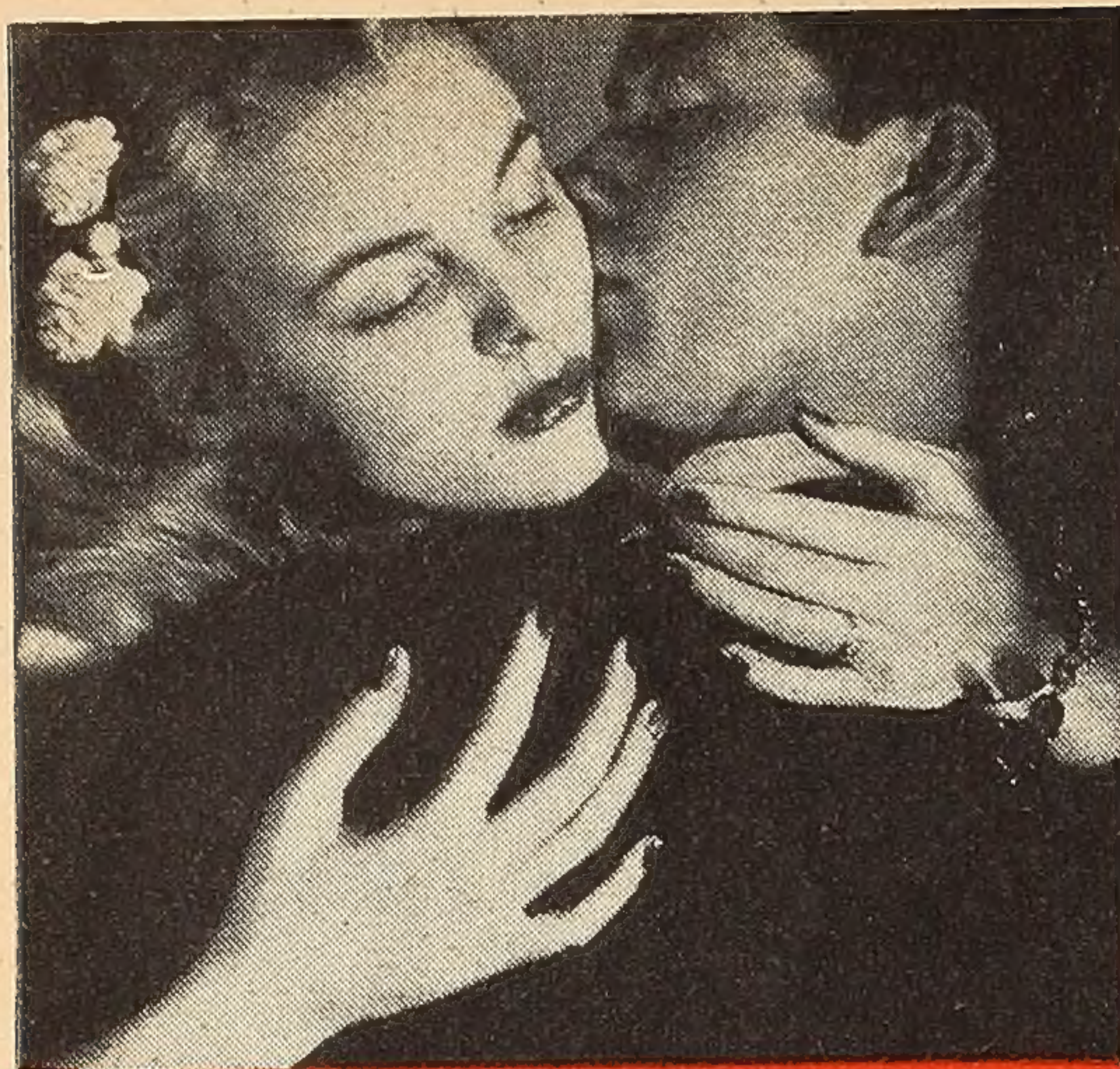
Produced by Paul Jones
Directed by George Marshall
A Paramount Picture

He's got a Kleptomania
for beautiful blondes,
and when his ears twitch
his fingers itch — from
then on nothing is safe
in the merriest comedy
you've ever seen!

Veronica's got what it
takes, so Bracken took
it till she turned the
tables with some tak-
ing ways of her own!

Finish the job! Buy Victory Bonds at your movie theatre.

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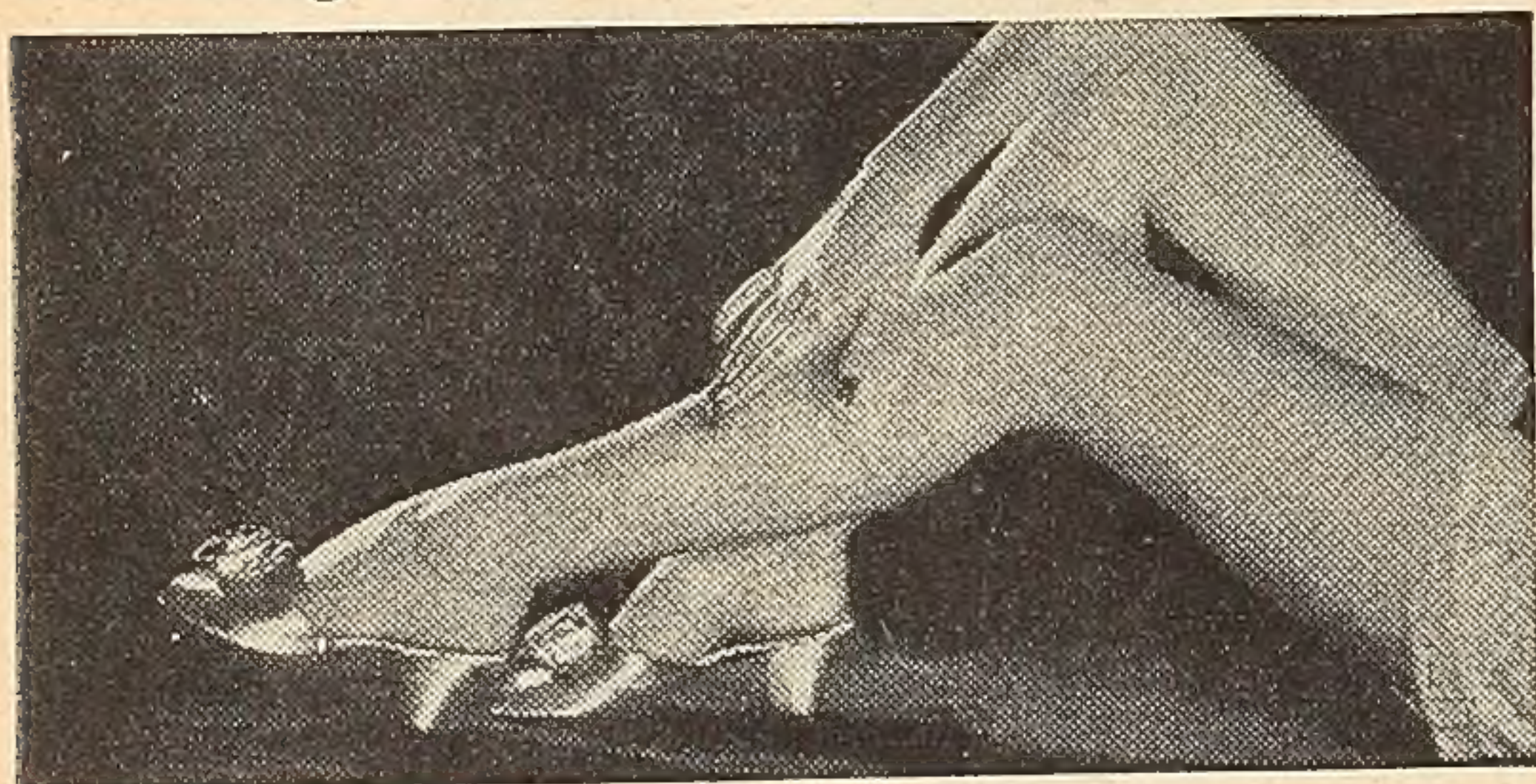


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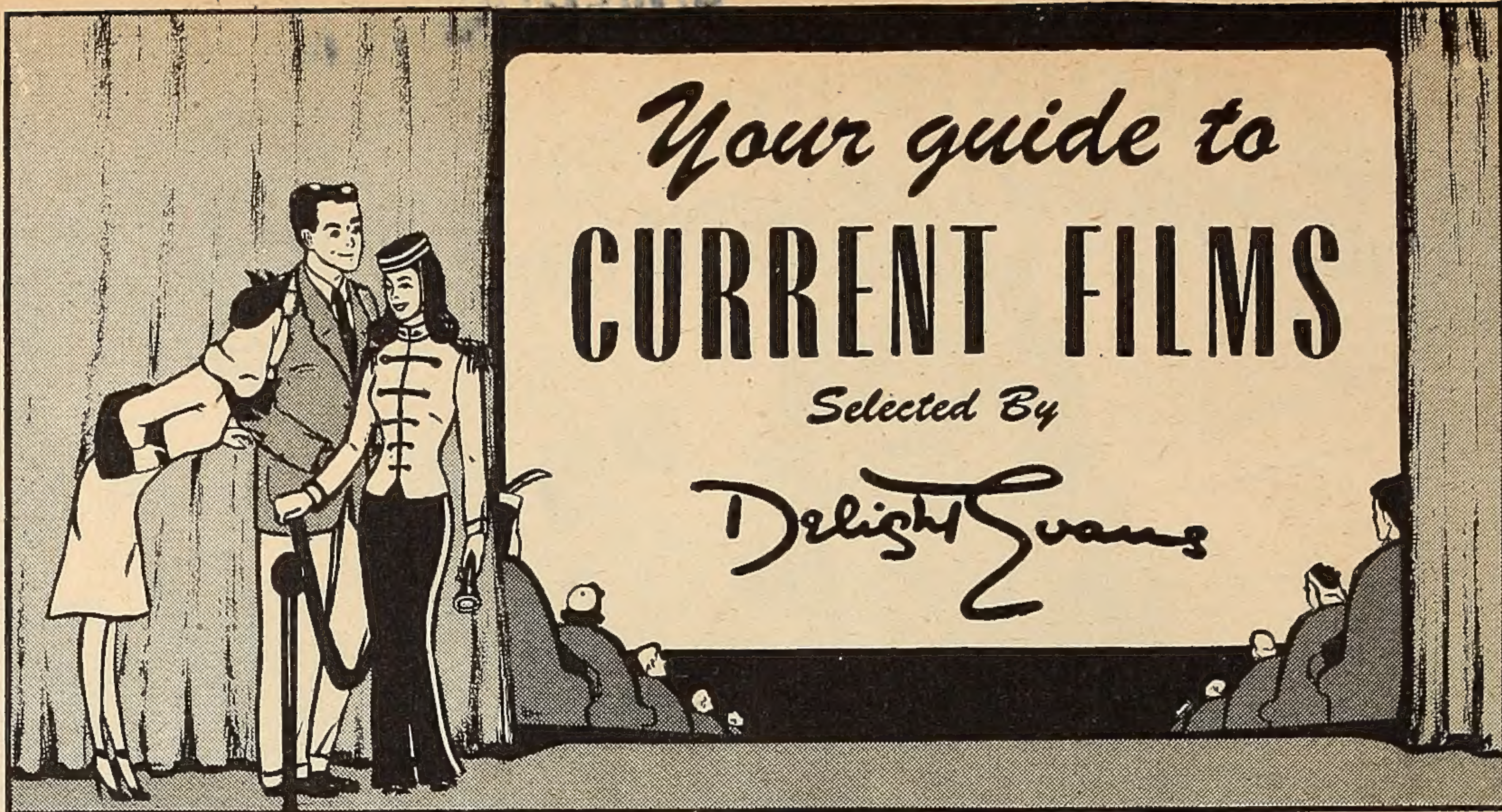
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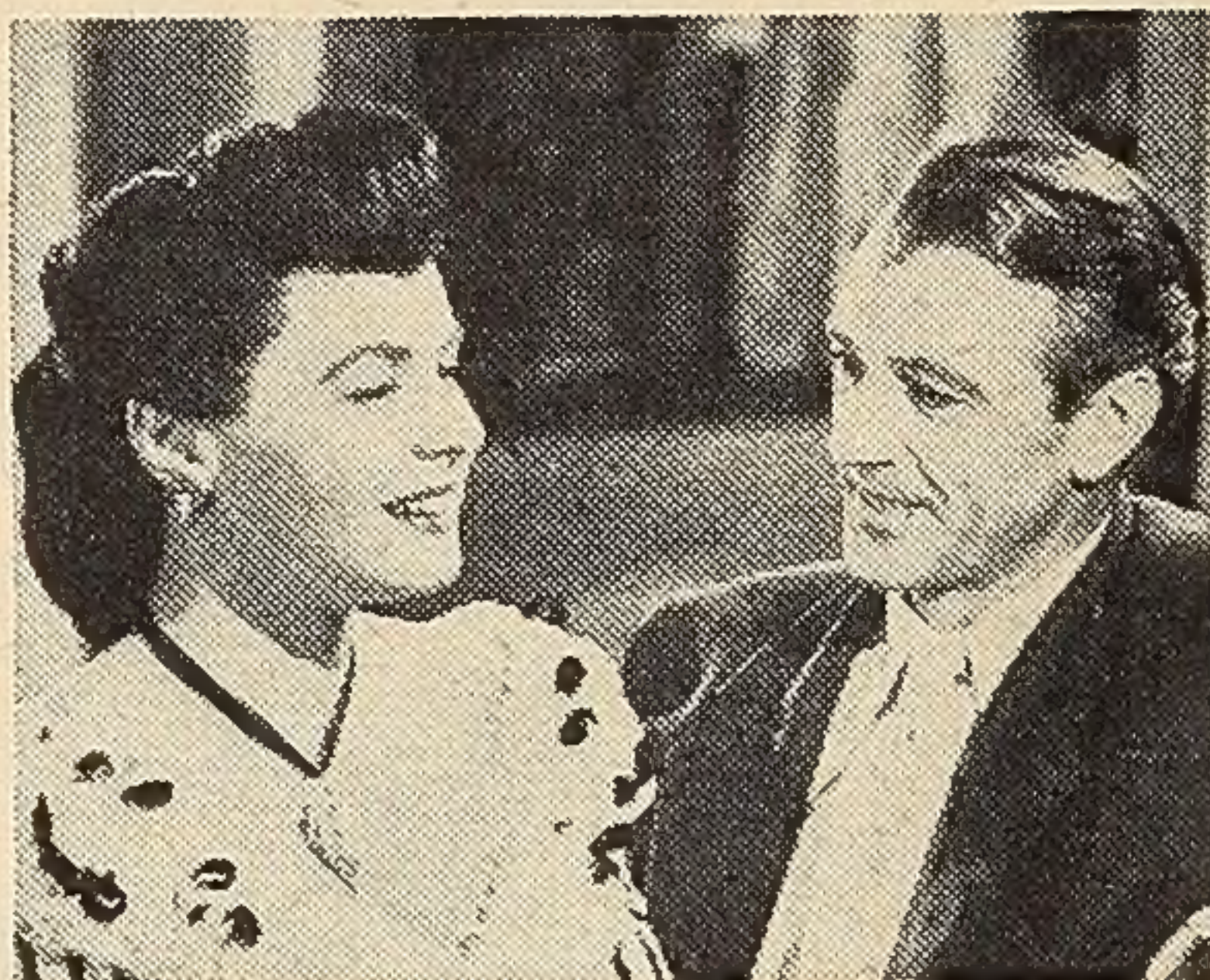
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FOR LOVELY HANDS



SARATOGA TRUNK—Warners

We can think of no one except Ingrid Bergman who could do so well by Edna Ferber's spirited and scandalous belle of old New Orleans, nor anyone to play so exactly the forthright Texas gentleman as Gary Cooper. They make a wonderful team with her scheming to avenge her mother and his plotting against railroad men for a wrong done his parents. Their characters clash and harmonize almost in the same instant. Gossip mongers of the fashionable health resort cause plenty of action and interest in the unfolding of the story, and on the masculine side there's a spectacular free-for-all on the Saratoga trunk line.



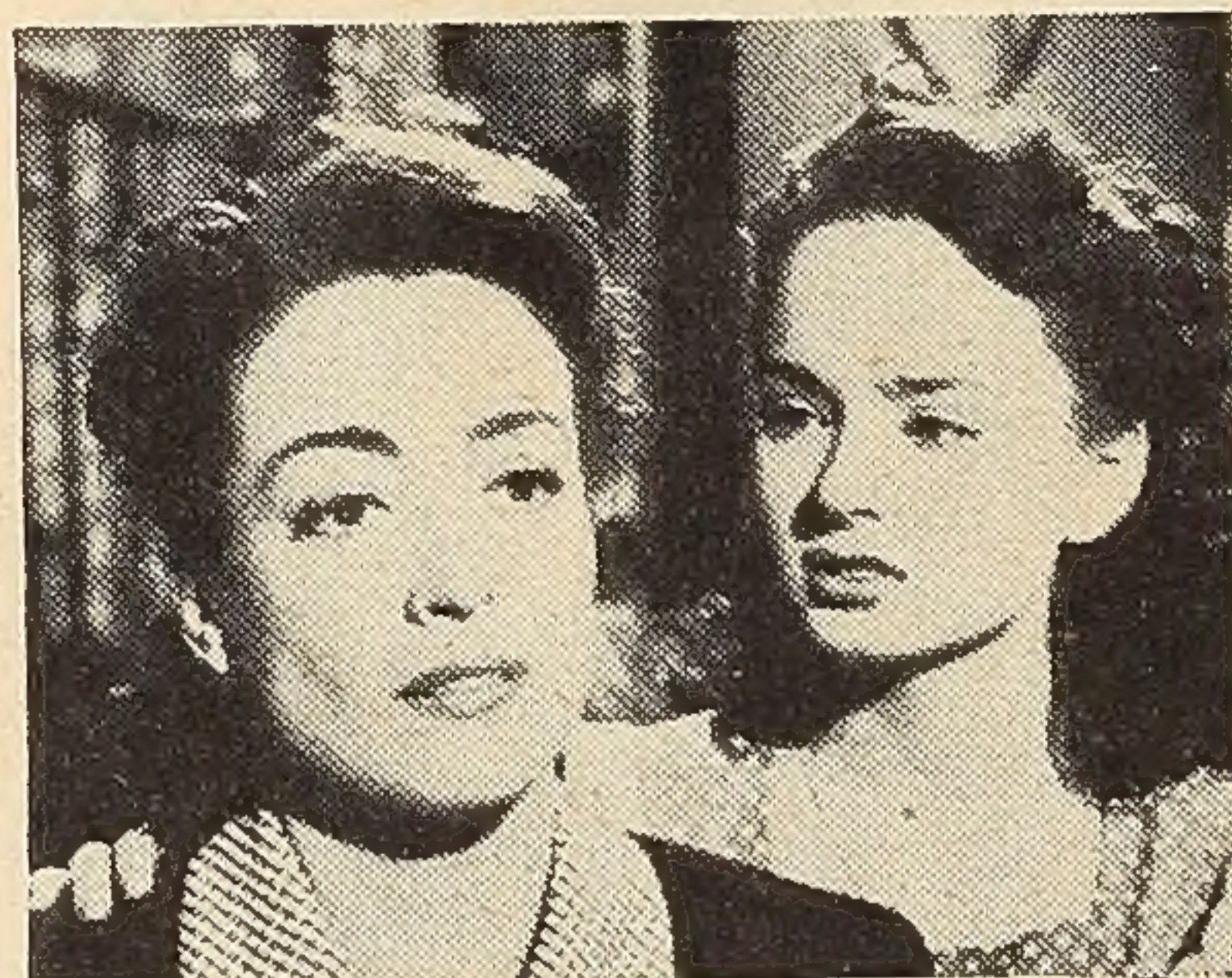
THE HOUSE ON 92nd STREET—20th Century-Fox

Junior G-Men and their mystery fan parents will have a heyday at this picture, based on actual events taken from F.B.I. files and reenacted at actual locations by Hollywood stars as well as some of J. Edgar Hoover's boys themselves. It's documentary in technique, but the story it tells about spies and saboteurs, their methods and near success in learning what might be the atomic bomb formula is as exciting as any adventure concocted by an expert novelist. William Eythe and Lloyd Nolan as G-men, and Signe Hasso, as the leader of the spy ring whom they apprehend in the nick of time, give workmanlike performances in the important rôles.



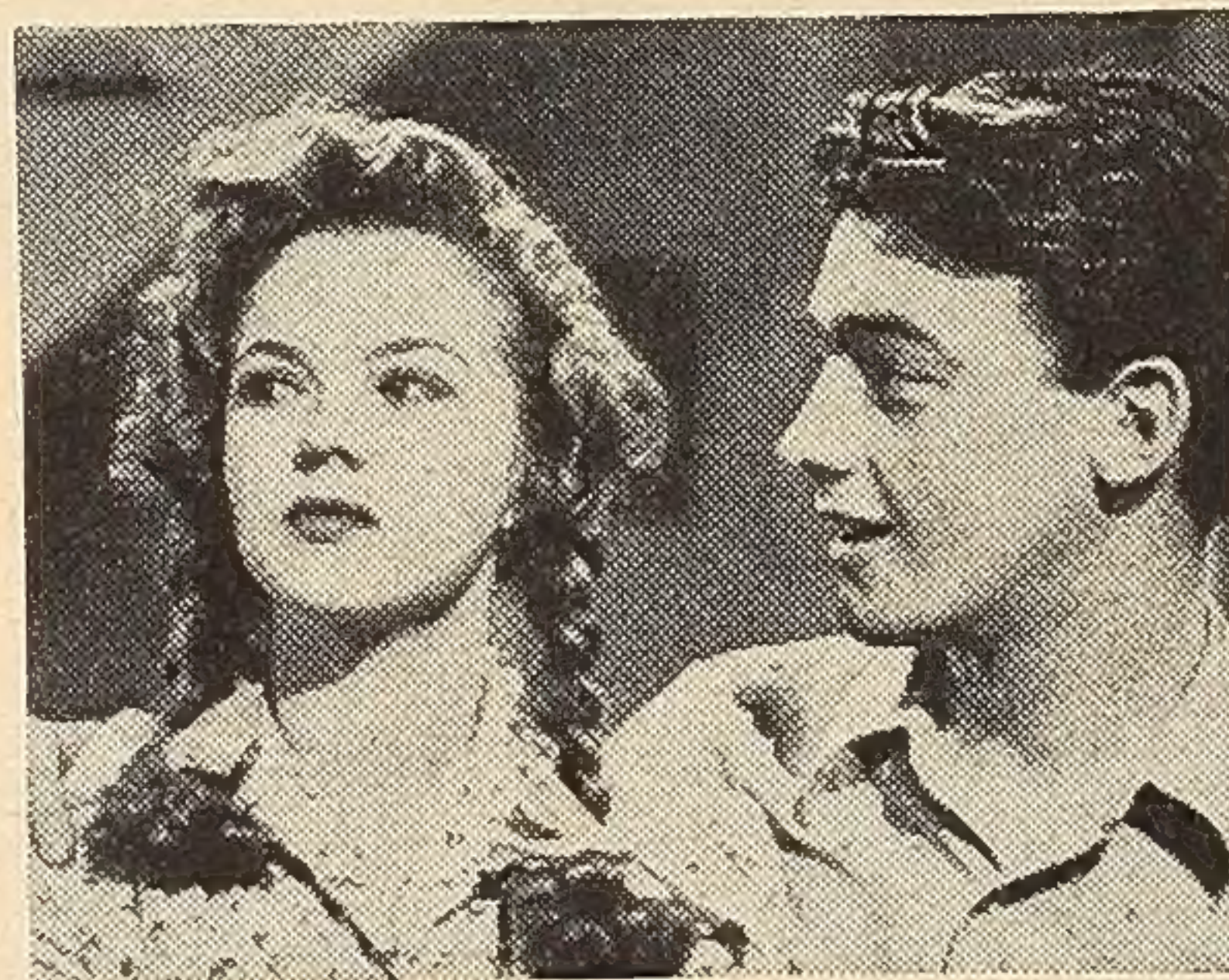
MILDRED PIERCE—Warners

Joan Crawford's first picture for Warners bears the stamp of stark realism so noticeable in all of James M. Cain's stories. For that reason alone, you will not easily forget what you see in it—excellently portrayed by Joan Crawford, Jack Carson, Ann Blyth, Zachary Scott, and a fine supporting cast. You will see what we hope is an unusual result of a mother's avid devotion to her daughter's slightest whim, and the recipient's extraordinary reaction. It's a murder mystery too, handled so deftly you'll never guess the criminal until the final scene. Yes, there's a lesson here for all of those doting mothers and their wilful daughters.



KISS AND TELL—Columbia

By the time Hollywood gets around to screening a stage hit, some of the novelty has inevitably worn off after huge "legit" audiences have seen and reported plot and situations to their neighbors. It takes all of Shirley Temple's charm and the sometimes frantic exertions of a name cast to put over this movie version of George Abbott's stage smash. Shirley plays the teen-age teaser who plunges her family into comic complications when she shoulders the consequences for her girl chum's romantic wartime attachment. It's funny when Walter Abel, Bob Benchley, and newcomer Jerome Courtland are playing hard for laughs.



SHADY LADY—Universal

Charles Coburn, a card sharp posing as a lovable old Kentucky colonel, Ginny Simms, his charming niece who delivers some fine old and new tunes in the rôle of a singer in a Chicago shady night club, and Robert Paige as a state's attorney and love interest, all add up to make an enjoyable ninety-three minutes. There is not an over-abundance of plot, but what there is is nicely complicated by the villain, Alan Curtis, who operates a gambling room for eager pigeons, and to save his skin compromises the attorney's lovely sister, Martha O'Driscoll. If you know your poker, you'll find suspense in the pay-off game with the girl's honor at stake.



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"THE LOOK" IN HIS ARMS!
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NO ADVERTISEMENT Your Guide to Current Films



KITTY—Paramount

Powdered wigs, colorful costumes and coquetry behind daintily fluttering fans form a delightful background for Paulette Goddard in the rôle of a guttersnipe painstakingly taught to be a lady by a handsome man of quality and his drunken aunt. Ray Milland turns in another superb performance as the impoverished nobleman who tends strictly to the business of marrying *Kitty* off to a wealthy doddering duke. But he comes close to making an unsympathetic character out of our hero by carrying the deal a little too far. Direction by Mitchell Leisen is near perfect, neatly blending amusement with romance and melodrama. Interesting characterizations by Constance Collier, Sara Allgood, Patric Knowles and Reginald Owen are particularly outstanding.



FIRST YANK INTO TOKYO—RKO-Radio

The first film to make its appearance on the subject of the atomic bomb offers plenty of suspense, excitement and adventure—a little on the improbable side. However, it isn't supposed to be factual, and so you can sit down and enjoy yourself without too much strain on the brain cells. We can't quite forgive the producers for mussing up Tom Neal's prepossessing physiognomy to resemble a Jap in order to smuggle him through Korean underground into Tokyo where he memorizes a secret formula known only to a prisoner of war, Marc Cramer. Richard Loo, Leonard Strong, and Keye Luke lend splendid support, and Barbara Hale is pretty as the romantic feminine lead.



BEHIND CITY LIGHTS—Republic

Here is that old tug-of-war between the city slickers and hayseeds, again at work, and you know at the very beginning who is going to win in the fadeout. Lynne Roberts plays the farmer's daughter with a naïve sweetness and is easy prey for the suave jewel thieves, played by handsome Peter Cookson and competent Jerome Cowan, who show her a merry and expensive time in the big city. But as these things usually turn out, the girl's glamorous dreams turn to nightmares, and she finds herself perfectly willing, after swallowing her false pride, to become the wife of the more wholesome farmer—in this case, William Terry.



THE DOLLY SISTERS—20th Century Fox

Biographical inaccuracies in this film based on the Dolly Sisters' careers, both romantic and histrionic, do not lessen the entertainment content, especially with glam-gals Betty Grable and June Haver in the title rôles, and with John Payne (fresh back from the Army) and Frank Latimore playing opposite. Since their era covers the early 1900's in the theatrical world of the Ziegfeld Roof, the Folies Bergere in Paris, London and the Riviera, it makes a Technicolorful background for the nostalgic tunes we remember so well, such as "I'm Always Chasing Rainbows." S. Z. Sakall and Reginald Gardiner are in for their usual good characterizations, and Trudy Marshall, a beauty, finds a lucrative spot which should lead to even better roles for her very soon.



LOVE, HONOR AND GOODBYE—Republic

The marital difficulties of a would-be stage star and her husband who sinks a tidy sum to get the idea out of her system is the plot for this boudoir farce with Virginia Bruce and Edward Ashley in the starring rôles. Confusion runs rampant when the young husband picks up a tattoo artist and his foster child along with a beautiful shooting gallery operator at Coney Island and brings them home to live with him after his wife walks out. But back she comes disguised as a French nursemaid, displaying her histrionic ability to her husband who is not at all fooled. Neither were we. Victor McLaglen, Nils Asther, Helen Broderick and Veda Ann Borg are fine in supporting the cast.



WANDERER OF THE WASTELAND—RKO-Radio

Zane Grey's novel of the great open spaces again makes an appearance on the screen, this time with the hero a handsome, lanky guy named James Warren, who is very apt to follow in Gary Cooper's footsteps, personable Richard Martin as a charming Spanish-Irish lad, and Audrey Long as the pretty heroine. The plot, better than the average Western, deals with a boy who dedicates his life to avenge the death of his father, only to fall in love with the murderer's niece and find that he can't go through with it. Minerva Urecal and Harry D. Brown are interesting foster parents. Harry D. Brown plays the typical villain.

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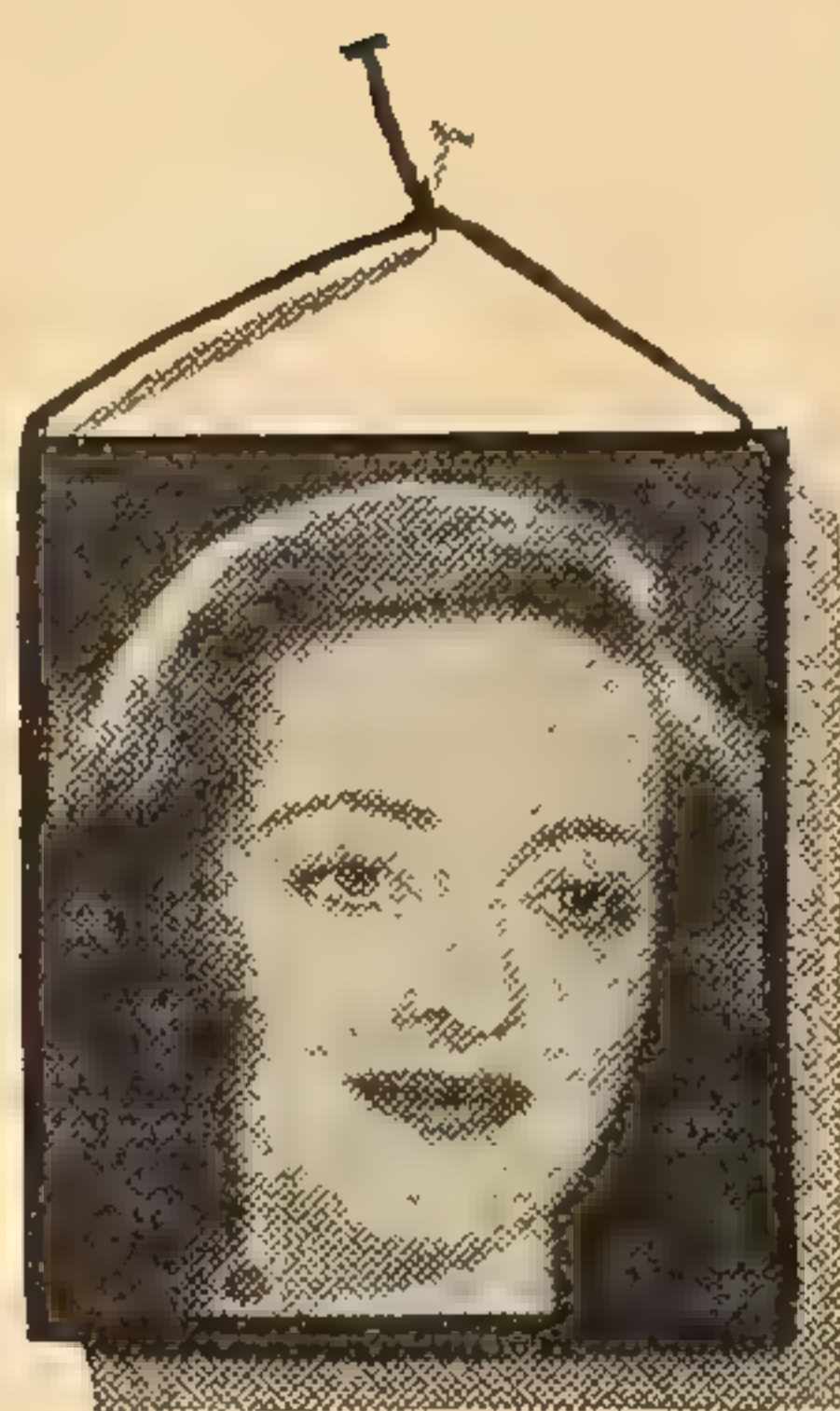
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Fans' Forum



Helpful Hints

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Please address your letters to Fans' Forum, SCREENLAND, 37 West 57th St., New York 19, N. Y.

FIRST PRIZE WINNER

\$10.00

The 6817th Special Service Battalion arrived in town and put on a show for the boys and girls called "O.K.-U.S.A."—and that's just what it was: O.K., U.S.A. To be sure, the war is over at last and we are all very happy about it, and while they are going to try to get us all home just as soon as they can, not all of us will be able to get home as quickly as we would like. So it's shows like this one, and what it represented, that help a lot to boost morale—an awful lot.

Familiar to you and to all of us were two members of the cast—Sgt. Mickey Rooney and Cpl. Bobby Breen. Were they good? You bet. Mickey Rooney really gave out with all the ability that has made him so famous, and Bobby Breen, whom we remember for "Let's Sing Again," was also swell, and sang beautifully. But this was an all G.I. show, and all of the G.I.'s in it shared equally in making it such a success. Cpl. Red Buttons, who looks like a young edition of that grand actor, Walter Brennan, was tremendously funny. Cpl. Jack Williams, who did a good job in "Winged Victory," danced with the grace of Gene Kelly. Cpl. Tommy Farrell was great. Cpl. Fred Wittop did two excellent dance numbers. Cpl. Saul Weber, not unlike J. Edward Bromberg, was a real hit, especially as *Fanny-Belle* in the "Virginia" number. Cpl. Art Duncan, a colored soldier, got a tremen-

dous hand for a wonderful dance routine. Yes, right here on a crudely constructed stage in Germany was America in action!

The music was really swell. How could it be otherwise, when it was written by Pvt. Hugh Martin? He wrote a little thing called "The Trolley Song" and the music for "Meet Me In St. Louis," remember? But no one scene or individual performer could be singled out as the best. They were all good. Because this was a G.I. show—for G.I.'s and by G.I.'s. They really covered the U.S.A. The numbers included: New York, San Francisco, Virginia, Atlantic City, Oregon, Washington (and what a riot with *Colonel Twitchell* (Mickey Rooney) gradually getting "busted" to Pvt. *Twitchell*), Brooklyn (what would a show be without dear Brooklyn!), good old Texas; New Mexico, Boston, Chicago, Hollywood, and concluding with "America" and a grand song sung by Bobby Breen, "America Is the Place for Me."

The place was packed. In fact for two hours before the show, we G.I.'s started to flock to the theater and line up. (Yes, we do plenty of lining-up in the Army.) The theater has a seating capacity of 2,000, but somehow 2,500 boys got in. (Leave it to the G.I.'s.) And was it hot! We really sweated, and so did the actor-G.I.'s and the musicians. But it sure was worth it, very much worth it.

It wasn't only the show that was so impressive, however. At chow, there was Mickey Rooney sweating out the same chow line as the rest of us, getting his silverware and plate (only one) the same as we did. (Yes, things are a little better now and we have discarded our messkits.) He's famous, sure, but he ate with the rest of us in G.I. fashion. Everybody recognized him immediately, sitting there with Bobby Breen, but they made no fuss about him. However, they couldn't help, when they finished eating, walking more slowly than usual before depositing their silverware, so that they could get a GOOD look at the actors. It's only natural and I chuckled because it was all so obvious. I even wanted to go over and say hello, but I out-rank him and somehow a G.I. just doesn't do that. So I sat there and watched Rooney explaining some

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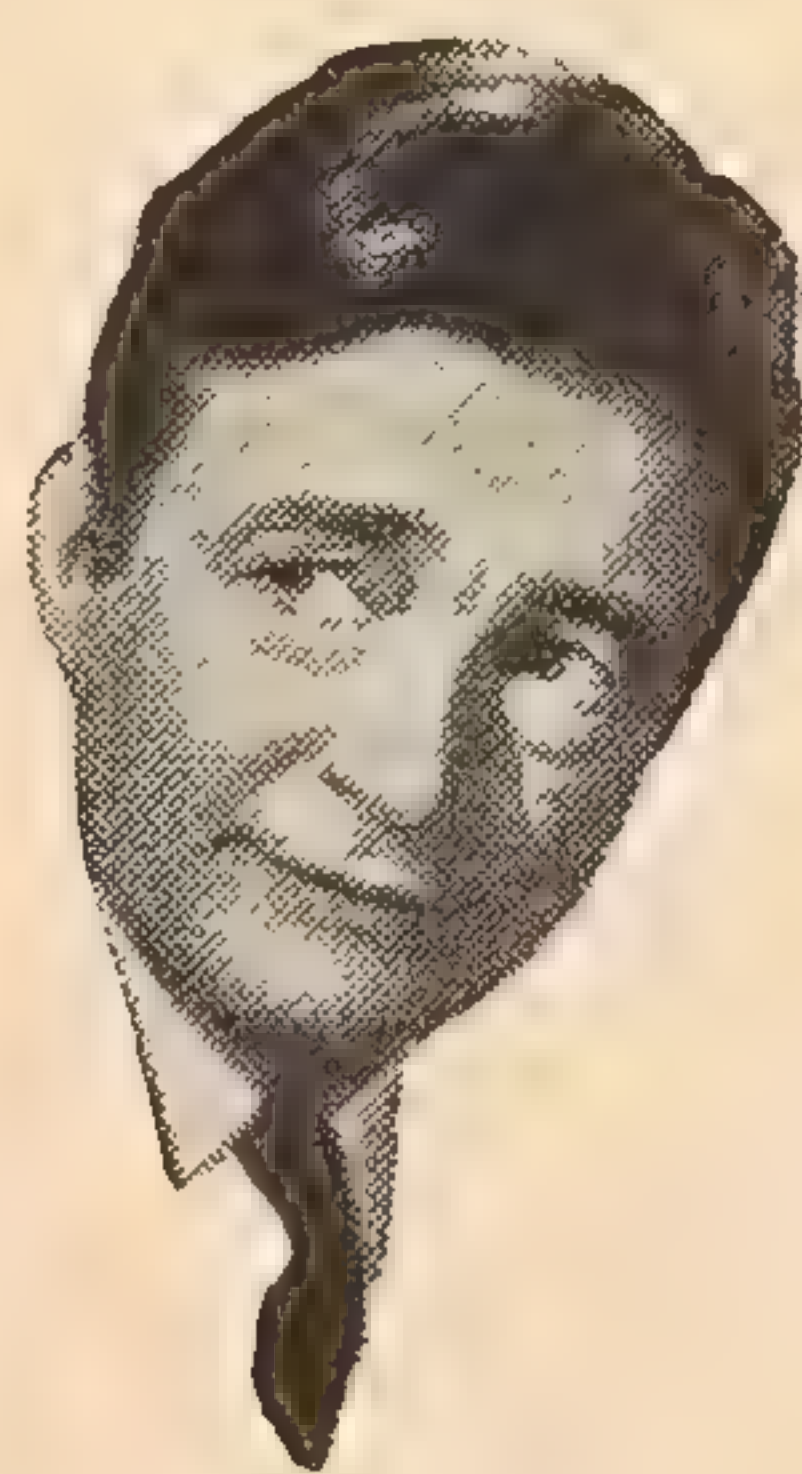


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routine to Breen, and acting all the time. He can't help it, he's just a natural actor. He took a look at the "Stars and Stripes"—the G.I.'s paper—and he noticed the other G.I.'s looking at him. But I guess the same thoughts were running through his mind, as in ours, to get home as soon as possible. I don't think it could be said he was being "snooty" because he was with Bobby Breen. Both of them are Hollywood actors and have that in common. All of us spend our time with people we have something in common with, don't we? I do know that he posed willingly for snapshots whenever any of the boys asked him.

Over here in Germany the people don't even know Mickey Rooney. To us it sounds impossible. We have found a lot of things that they don't have and we do. To us, Mickey Rooney is an institution. He's "Andy Hardy." He means many enjoyable, entertaining hours in the past and many more to come. But the Germans never heard of him. For while he was busy entertaining us all those years, they were busy preparing for war and heiling Hitler and plunging the whole world in destruction. "Gone With The Wind" was published here as a book and the people enjoyed it. Yet they were not permitted to see the grand movie. And why? Because someone connected with the making of the picture was Jewish. What a stupid, senseless reason!

I guess it was a miracle that took place here in Germany—the miracle of AMERICA. And it was a wonderful feeling.

T/SGT. MURRAY KLEIN,
c/o P.M., New York, N. Y.

SECOND PRIZE WINNER

\$5.00

What a day! A matinee at the stage hit "Oklahoma!" followed by an evening seeing that magnificent picture, "A Song To Remember." The experience left me with the realization of something big, and I want to tell you about it. For seeing them so close together pointed up the limitations of any stage performance, even the best. The thousand-times-repeated lines of a legitimate hit show, however good, cannot have the sparkle of a movie whose lines, rehearsed to brilliance, are recorded in their one moment of perfection and preserved pristine, in their original beauty, to be shown to an audience of millions.

All human knowledge is of slow growth, and our high developments of today but a foreshadowing of future progress. In just this manner, I believe, the cinema is an outgrowth of the legitimate stage. But while the stage is old, movies are just now approaching a sobered middle age, where the type of artistry evident in "A Song To Remember," and pictures of similar high caliber will become universal. The stage hasn't got a chance when that day comes!

Please don't misunderstand me. I do think the stage is a wonderful field as an artistic medium—but from the bottom of my heart I think the screen is a better one! And I say, "Go to it, Hollywood!"

VIRGINIA JEAN POTTS, Philadelphia, Pa.

FIVE PRIZE WINNERS

\$1.00 Each

Orchids to Ida Lupino, the comedienne! I went to see "Pillow To Post" last night with my mind made up. "Lupino is a dramatic actress," I said to myself. "She was terrific in 'They Drive By Night,' she outdid herself in 'The Hard Way,' she can tear my emotions to shreds, but she can't make me LAUGH!" There I was, about the most prejudiced Lupino fan you could find, embarrassed at the thought of Ida Lupino trying to make with the slapstick. Well, you can guess what happened. I not only laughed, I howled! And for that matter, so did the

rest of the audience. Ida was like another person, and while watching her I forgot completely that she was also a great dramatic actress. If that isn't a proof of her versatility I don't know what is. So I have to hand it to you, Ida. You've certainly sold yourself as a comedienne. I hope you give a repeat performance soon. But don't leave the dramatic rôles forever. We Lupino fans love our "mad Ida" as much as we have learned to love the comedienne.

EILEEN M. EGAN, Jamaica Plain, Mass.

Did you ever see a dream walking? Well, I have, now! He's tall and lithe, dark and smouldering and handsome with eyes that ripple your emotions like a soft breeze on a still, deep pool. He can sing. He can fence. And he can really act! He is masculine enough for male appeal. And he stirs the eternal flame of romance which flutters in every woman's heart.

There's a dash of Gable, the wistfulness of Tracy, the quizzical good looks of Taylor, the adventurous spirit of Fairbanks, but above all, the unsurpassed, dashing appeal which is his alone.

Who is this answer to a maiden's prayer for a leading man who really looks like romance? The dream with whom I'd like to walk alone is CORNEL WILDE.

NONA BARBARIC, Shinnston, West Va.

Perhaps it's all due to the new psychological studies of the modern age, or to just eternal good sense, but the old adage, "The great and lasting passions are to the plain, because they are loved for something inside them," is certainly coming true—and for both sexes. I particularly refer to the increasing popularity of the not-so-handsome but human male stars, e.g., Van Johnson, George Sanders.

But it appears to me that even while this change is taking place, one of this country's best and most versatile actors is being virtually neglected by Hollywood. I mean Philip Dorn. His rôles in pictures, though small in number, have proved that even though not the best-looking actor, he has a certain mixture of wisdom and gentleness that appeals to females of all ages. Lots of women are coming to the point of only approving of cave-man tactics where they belong—in the "Tarzan" pictures. If the right producers would just run over "Escape," one of Mr. Dorn's first films, perhaps they would wake up and give him the chance he so much de-



Fred MacMurray's new picture, "Pardon My Past," gives him two chances to romance with Marguerite Chapman. He plays twins!



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If you're not using Listerine Antiseptic and massage as a part of your usual hair-washing, you don't know what you're missing!

Here is a simple, easy, delightful treatment. It makes your scalp feel like a million, the hair feel wonderfully fresh, and, at the same time, acts as a precaution against infectious dandruff.

Infectious Dandruff is Widespread

There's hardly a person who doesn't run afoul of this germ condition now and then. Excess flakes and scales and itching are often signs that it is present. Don't ignore them. Start with Listerine Antiseptic and massage twice daily right now! This is the

tested treatment that has helped so many . . . may help you. Remember, this is the treatment that in clinical tests brought improvement, or complete relief, to 76% of dandruff sufferers in 30 days.

Listerine Antiseptic kills millions of the "bottle bacillus" germs . . . those ruthless little invaders that grow in vast colonies on the scalp. Many a noted dermatologist calls the "bottle bacillus" a causative agent of infectious dandruff.

Flakes Begin to Disappear

While Listerine mops up on germs it also helps to rid scalp and hair of those ugly flakes and scales. Almost immediately itching is allayed.

The "bottle bacillus", known to science as *Pityrosporum ovale*, is held to be a causative agent of infectious dandruff by many noted dermatologists.

Even after a few treatments you begin to see and feel improvement. Your scalp tingles and glows, feels wonderfully alive! Your hair feels delightfully fresh. Listerine Antiseptic does not bleach it.

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serves, we've already made our decision.
And while I'm at it, why not an article on some of those other actors who fled Europe only to land film rôles as Nazi terrorizers in the movies, such as Peter Van Eyck, Kurt Kreuger and Helmut Dantine—especially an article on the aforesaid Mr. P. D. Oh, yes, just to make Mr. Dorn feel better, I think he's handsome.

CHRISTIAN CHRYSLER, Lima, Ohio.

Hollywood shouldn't torment us with ideas like rubbing Aladdin's lamp and having Evelyn Keyes pop out. It sets us to dreaming up too many things for ourselves—things we can't have so easily, since we aren't characters in a screen fantasy. Take me. When I rub on my magic lamp I'd like for Kurt Kreuger to be my genie. Think how exciting it would be to have him dogging your footsteps and granting every wish—as if there'd be anything left to wish for if you had Kurt Kreuger with you all the time! But suppose I don't get him in person for my genie. Well, at least I could wish for him to be in some movies I've been longing for someone to produce again: "Mayerling," for instance. He'd be great in the rôle Boyer once made famous. Or "The Awakening," which an actor named Walter Byron did with Vilma Banky so long ago. And remember DeMille's "The Godless Girl?"—a splendid thing for Kurt Kreuger and, say, Linda Darnell.

Of course, I still prefer Kurt Kreuger in person, but those movies wouldn't be too bad a substitute. And here I sit without any of them, not even the magic lamp! See what I mean? Hollywood played a dirty trick putting such ideas into my head.

BETTY RHODES, Wichita, Kansas.

I have heard very much about the goodness of Bette Davis. I have marveled at the way in which she has helped newcomers—purposely muffing her lines so that a bit player might have a chance to do his part better, giving others the best camera angles and scenes, sometimes even giving some of her lines to some promising newcomer so that he might prove his worth—and I think she is grand for doing it. But now, I think she has gone far enough, even beyond the call of duty. "The Corn Is Green" was a very good show, but Bette led the show in no other way than in name.

While I'm on the subject, why not release some old Davis shows? I, for one, would much rather see Bette and Leslie Howard in "Of Human Bondage" than any new screening. "Dark Victory," probably Bette's greatest victory, should be released again for the millions who did not see it, and for the millions who would like to see it again.

So wake up, Warner Brothers! We want Bette Davis!

CHARLES ROBINSON, JR., Austin, Texas.

HONORABLE MENTION

I object. Will Hollywood never learn? Will they insist on repeating the flagrant errors of the nineteen-twenties when its sustenance depended on a handful of spend-thrift, die-hard stars whose mismanaged careers scandalized the nation and usually ended in tragedy?

Staunch supporters of the film capital heatedly refute such imputations; yet the poor judgment and bad taste of several producers are persistently destroying the one remaining idealistic personality left to the public. Her name is Shirley Temple.

Shall this girl who, as a child, merited the admiration of millions, be sacrificed to the shocking demands of definitely sexy material? If so, it places a very negligent value upon the high prestige her irreproachable career as an actress has accorded to the motion picture industry.

Oh, yes, I realize she has "grown up," but

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this is hardly sufficient excuse for frittering her talents on censorable adolescent trash such as "Kiss And Tell."

Some may construe this letter as a prudish lecture, but others will recognize a genuine effort to preserve an ideal.

However, I am sure that both schools of thought will admit that it is certainly something new and disquieting to find yourself blushing at a Shirley Temple picture. No more, please!

NORA EGAN, Boston, Mass.

When a movie is made based on a novel, why doesn't the studio stick as closely as possible to the facts in the book? I, and others who saw the movie version, were never so disappointed on seeing "The Valley Of Decision." The opportunity for offering to the public a completely gripping and absorbing picture was fumbled by Hollywood. I'm not saying that I didn't enjoy it, because a picture starring Gregory Peck will always be something to rave about, but how much more thrilling it would have been had most of the scenes been shown!

Please, Hollywood, in future pictures, depict the scenes from a novel in as true a fashion as possible. And nothing is impossible in Hollywood!

VIRGINIA MATOSIAN, Los Angeles, Calif.

Come! Come! Hollywood, why hold out on that sensational, gorgeous hunk of male—Bill Johnson?

I have gazed at his handsome stature in several pictures but his acting and genuine down-to-earth way was more than outstanding in "It's A Pleasure." The way he would look up and comfort Sonja Henie with that sympathetic and understanding smile is more than a "look."

How about SCREENLAND giving us a portrait and the vital statistics on Bill Johnson?

CAROLYN WALLACE, Alburg, Vermont.

Being a Peter Lawford fan, I naturally went to see "Son Of Lassie" when it came to our theater. I certainly got my money's worth seeing the beautiful scenery and sharing the hazardous adventures Peter and "Laddie" went through.

Peter is the kind of an actor who makes you want to sit up and take notice. He has that certain something that goes straight to your heart. No wonder he is so very popular with everyone who knows him. I've never heard anyone say anything against him as I have about other young stars. He is very sincere and understanding.

Please have many more pictures and articles about this wonderful fellow because I know I'm not the only person who likes him.

MARION NILES, Elmira, New York.

I'm writing this letter in protest against an article I read in a newspaper yesterday. The article stated that Hollywood is in a quandary as to how to release the three Bergman pictures in stock and yet not flood the market with Bergman material. The same article stated that the three pictures are entirely different. ("The Bells Of St. Mary's," "Saratoga Trunk," and "Spellbound.") I should think that that in itself would solve the problem. I admit that all three pictures shouldn't be released at exactly the same time, but there is no reason why they shouldn't be released, say, a month or two apart. If that was done soon, Miss Bergman would certainly have a good chance for the 1945 Academy Award. And from what I have heard, she certainly deserves it for all three pictures. If they aren't released, what happens? She loses the Award!

To sum up the whole thing, I think Miss Bergman deserves the Award, and I think it's definitely unfair that she should lose it because her pictures aren't released. Also—we want more Bergman!

R. K., Livingston, New Jersey.

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Song "Slowly" by David Raksin and Kermit Goell
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The Editor's Page

DEAR BOB:

Home is the hero—what's that? Oh, all right. We'll skip it, then. How about "Home is the sailor"? You won't mind that so much, will you? After all you are and have been a credit to Uncle Sam's Navy. First of the Hollywood actors to volunteer your services, you went overseas to do what you could; then when we went in the war, you entered our Navy,

AN OPEN LETTER TO
A HOLLYWOOD HERO,
ROBERT MONTGOMERY
FROM

Delight Evans

from W. L. White's memorable book, mirrors some of your own adventures when, like the heroes of the story, you manned a torpedo boat in South Pacific waters. Perhaps it would have been easier for you to play one of those debonair, whimsical characters you used to dash off so lightly. But you've outgrown that and I hope we have too. We're looking forward to seeing you again. Welcome back.



In "They Were Expendable" Robert Montgomery and John Wayne play a pair of PT boat skippers, Donna Reed an heroic Army nurse.

had four years of combat duty in the South Pacific and European war zones, earned the rank of Lieutenant Commander. And now that you have been placed on the inactive list you are resuming your screen career.

No, you're not just taking up where you left off. You have a lot more to offer the movie studios and audiences than you had before. For the first time in the history of the screen—so far—an actor will be portraying a character whose experiences he has in part lived. Your first peacetime picture, MGM's "They Were Expendable,"



First day back at MGM after four years' Navy duty, Bob Walker inspects Bob Montgomery's hat, his only new civilian apparel.

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This is What I Believe

By John Payne

WHAT do I believe? When you are asked such a question, you are likely to open your mouth and start talking quite glibly, perhaps, at first. And then you slow up a little. This is, I think, because the habit of human beings is all too often to allow their words to precede their thoughts. They talk first and think later, and then, when their thoughts finally catch up with their words, they aren't so sure of what they have to say.

So—what do I believe? Well, I suppose I believe in a lot of things. But unless you want me to go on *ad infinitum*—quite probably *ad nauseum*—it might be better merely to pick out essentials. Because everything that I believe in cannot be interesting to anyone. In fact, I

might mention, further, that I am not at all sure *any* of my beliefs are interesting. Still, I've been asked to expound, so here goes.

Yes, I believe in God and in the essential good in people. My faith follows no particular pattern. It is just a conviction that everyone must recognize some power—or being—higher and wiser and better than himself. To me, faith, to be worthy of its name, must be with you always; must never be simply a "crutch" clutched desperately in time of need, and discarded when that need passes. For instance, if I let a child of mine grow up in such a way that he couldn't come to me at any time, regardless of what kind of trouble he was
(Please turn to page 63)

He has never really talked on serious subjects before for publication. But he speaks now, in this exclusive article



When you see John making love like this to Betty Grable in "The Dolly Sisters" you'll be carried away in spite of the fact that you know perfectly well that as soon as the scene is over he'll be hurrying home to his charming little wife, Gloria DeHaven, in photo above, right.

John Payne

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GABLE!



Two champs get the once-over from another champ. Gable and Garson, the co-stars of "Adventure," meet the blue-ribbon winning rooster who crows in the farmyard scenes of their new film. Gable's first following his return from three years of military service. Far right, two good friends get together: Ward Bond drops in on Clark in the big guy's dressing room. Bond, recently injured in an automobile accident, returns to the screen in a featured rôle in "They Were Expendable."



Proudly we present the first, exclusive screen magazine interview with the one and only Clark Gable since his return to pictures. A scoop by the brilliant girl reporter Alyce Canfield, pictured on the set at MGM with Gable

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CLARK GABLE didn't want to be interviewed, I was told, so I was getting the scoop to end all scoops sneaking on the "Adventure" set like this. Of course, it didn't improve my disposition any to be the unwanted guest. To be blunt, I was miffed. Who did he think he was—Clark Gable? I didn't just race out to MGM, you understand, when the great news came through. I took my time getting ready. I took five minutes. I was irked with Mr. Gable, I was. I could take him or I could leave him alone. Being the conservative type, I'd only seen "Gone With The Wind" five times.

Emily Torchia, cute unit girl for the Gable-Garson picture, met me on the set. It was supposed to be a seaport town with water, ships, and everything. In the

scene, a lush little creature by the name of Lina Romay was hanging on Clark's arm. Thomas Mitchell was playing a drunk very convincingly. Director Victor Fleming was eagle-eyng every bit of action. It was fast company. Even so, one thing was strongly apparent: Clark Gable was the focal point of interest.

Well, says I, here's the great Gable. Take a good look. Yep, he's heavier. Betcha he weighs 200 if he weighs a pound. He's taller than I thought he'd be. He barks when he talks before the camera, but his voice is soft when he's just talking to his co-workers. He has *presence*. Even if it wasn't Clark Gable, I'd know he was somebody important. And mama was right: he's sure handsome, there is no doubt about that. Tall, dark, and *mmmm!* He can come
(Please turn to page 86)



Gable in serious mood scans a business document with Billy Grady, MGM's talent head, between scenes of "Adventure," in which Clark plays a rough, tough bo'sun of a Merchant Marine freighter on a big shore leave.



"Are you kidding?" says Gable as Director Victor Fleming and Producer Sam Zimbalist inform him he is slated to sing a number called "Old MacDonald Had a Farm" in "Adventure." It's no gag—Gable will really sing the song, and how!

NO ADVERTISEMENT

★ ★ ★



★ ★ ★

NO ADVERTISEMENT

Maureen Makes Plans

"Isn't it wonderful," says Ireland's gift to Technicolor, "to be able to make plans and know that you can keep them!"

Important item in the O'Hara post-war world: "four to six children"

By Elizabeth Wilson

THE day after the day after V-J Day was stifling hot in Hollywood. Even Maureen O'Hara's house in tree-shaded Stone Canyon was as hot as the well publicized hinges of hell. Maureen's brother-in-law, Kenny, the youngest lawyer in Mississippi until he became a hero in the South Pacific, passed around ice cold cokes to the guests. There are always guests in Maureen's house. I have never figured out whether it's because she married a Southerner, with more "kissin' cousins" than you can shake a stick at, or whether it's because she is superstitious and afraid to stay alone in a house for fear a banshee might show up and begin to wail. Anyway, there are always guests.

Maureen was delayed at the Twentieth Century-Fox studio where she was doing retakes on "Kitten On The Keys" and having fittings for her next picture there, "Sentimental Journey." Fittings, on a day like this! Sometimes it's much more fun *not* to be a movie star.

Finally she dashed in with a shiny nose and her slip showing. Little things like this could easily make a frump out of most stars. But not out of Ireland's gift to Technicolor. Maureen doesn't believe in loading her face with cosmetics. She thinks a shiny nose is a mark of beauty on a woman. And as for the slip—well, it's a very lovely lacy

slip, and she always wears it when she has fittings, and she doesn't mind it showing. She paid enough for it to have the whole thing show. She bought it several years ago when somebody invited her to a shower given for Deanna Durbin who was just about to marry Vaughn Paul. She liked it so much she kept it, and rushed out at the last minute and bought Deanna a nightgown. "The slip," remarked Maureen, "lasted longer than the marriage." "The marriage," said one of the guests, "was a slip." And that finished off the slip.

Maureen, like everybody else, was all excited over the end of the war. "My mind simply won't settle down," she exclaimed, "how can I talk sensibly about anything?" Like everyone else she was making plans for this beautiful post-war world we've all been waiting for for so long. "Isn't it wonderful," she said, "to make plans and know you can keep them!"

Her husband, Lieutenant Will Price, who is in the Marine Corps and who fought in the battle of Iwo Jima, will probably receive his honorable discharge before Christmas. And Maureen has decided that before he returns to his former job of directing pictures they'll have a real honeymoon in Ireland and Europe. She hasn't seen her family in Dublin in seven years. And she wants to show Will off. And Bronwyn, too. Bronwyn is thirteen months old now and is the spitting image of her dad. Maureen was

determined that her first baby, if a girl, should be called Bridget. Will was equally determined that she should be called Bronwyn, which is an old Welsh name, and his favorite name. Bronwyn it is.

"Wouldn't it be wonderful to fly home for Christmas," mused Maureen. "Or maybe it would be better to have Mummie and Daddy fly here for Christmas, and then we could go back with them in the Spring on the Queen Mary. I think

(Please turn to page 89).



Typical busy day in the life of O'Hara: Left, getting pretty for rôle in "Kitten On The Keys"; above, time out for lunch with co-star Dick Haymes and Mrs. Earl Wilson, wife of the New York columnist; and, top, closeup with Harry James, third star of the new musical.

Remember that romantic young Englishman with the engaging grin? After five war years you'll be seeing him again on the screen. First, exclusive interview

NO ADVERTISEMENT

By Hettie Grimstead



The David Nivens, left, at their cottage in the English countryside just before David left for Hollywood. Junior gets a ride! Above, David looks at photos of his Hollywood friends, and below, sorts out snapshots of his five years' Army career.



REMEMBER David Niven? That engaging young Englishman who was an established romantic star five years ago? David with the gay "please-like-me" smile and the crisp curly hair and the clear voice which always seemed to hold a laugh in its tones?

He left Hollywood in 1940 to go home to London and put on khaki uniform. Since then he has only appeared in two British semi-documentary films, on orders from his commanding generals. One

was the flying picture, "Spitfire," and the other "The Way Ahead," showing how the British Army trained its men for the African campaign. As David expresses it, with characteristic English understatement, "I've been awfully busy doing other things than act, you know."

But now, with peace in Europe, David Niven is back in his beloved studio world once more. The British Army, in which he has been fighting these past five years, has given him honorable discharge.

Starting as an enlisted man—he swept the yard and did his regular k.p.—he has retired as Lieut. Colonel. Two days after he hung up his tunic in the closet, he traveled down to Devonshire to step out before the cameras shooting the first outdoor scenes for "A Matter Of Life And Death."

This is the new production being made by Michael Powell and Emeric Pressburger of "Colonel Blimp" fame. It is a story of the aftermath of war, of

David Niven is back

NO ADVERTISEMENT



Mrs. Niven, like David himself, belongs to one of England's oldest titled families. She has the delightful name of Primula, and will be a welcome addition to the ranks of Hollywood's topflight hostesses.

Photos by Two Cities Films, Ltd.

the men coming back to civilian life again, and so particularly appropriate for David's screen return. It has tall Raymond Massey, who came from America because the rôle of the shrewd philosopher appealed to him so much. It also has Kim Hunter, another player from Hollywood.

Kim attracted Michael Powell's attention by her beautifully sympathetic performance as one of the young war brides in Ginger Rogers' "Tender Com-

rade." When he was recently in New York he met her at a backstage party and persuaded her to cross the Atlantic and play her first leading part in Britain. Kim is a gently appealing little girl, with soft brown hair and wide serious eyes, a perfect partner for David's confident charm. She plays an American Red Cross hostess drafted to London while David is the English soldier whose difference from the boys back home both puzzles and intrigues her.

He had to get special permission from Sam Goldwyn to take the part. He was under seven years' contract to Goldwyn when he decided to join the British Army way back, and so confident in his future was the great Hollywood executive, he assured David the date of that contract should simply be put forward, to operate again immediately David ceased to be a soldier. David keenly appreciated that generosity. During his
(Please turn to page 78)

NO ADVERTISEMENT

Advice to Bobby-Sockers

from VIVIAN BLAINE

The cherry blonde who evolved from a bobby-socker into a star gives with the gab. Listen, kids

By Barry Farrar

IF THERE is anything more engaging than a cherry blonde, it's a cherry blonde who evolved from a bobby-socker into a movie star—and that's Vivian Blaine for you in the proverbial nutshell.

Vivian was caught up in the first tumultuous cries of the early bobby-sockers and has watched their gregarious enthusiasms shift from taste in the wildest swing music to the lazy crooning of Frank Sinatra and Andy Russell. Now she believes that even the most rabid hepcats are beginning to level off with themselves. They are aligning themselves with the youngsters who made swing an American institution, and a new era in music is on its way in. It will be sweet on the surface but will be backed up with a steady beat.

"And don't forget it," she told this writer on the set of "Doll Face," her latest starring picture at 20th Century-Fox, "that beat is here to stay. It's a solid something that the early bobby-sockers demanded in their music, and it's their contribution to the tunes of tomorrow."

In her own quiet, studious way Viv—that's what her friends call her—has become an authority on the evolution of the bobby-socker. She has been gathering material for her theories first hand since 1936, when she

(Please turn to page 82)

Mutual admiration society: Vivian Blaine of 20th Century-Fox's "State Fair" and "Doll Face" and Roddy McDowall of "Molly And Me" stroll the sets together. Right, Vivian with leading man Perry Como and, facing page, in her Hollywood home.





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Also boxes of Woodbury Powder, 25¢ and 10¢, plus tax.



Woodbury **Film Finish** Powder

THE hospital room was quiet. Crisp, white sheets silhouetted the slender form of a lovely young girl. She was lying there still—almost too still. Eyes closed tight, face pale as moonlight, she barely breathed. Hair tinted by autumn, masses of it, spilled and sprawled itself over and around the pillow.

"Darling." It was the voice of a man.

Tall, blond, handsome—he bent over her tenderly. Eagerly he waited for her to stir. She didn't stir.

"Darling." Once again he whispered into her ear. "You are the mother of two wonderful boys—*twins!*"

The eyes on the pillow flew open. Accusingly they fixed him with a steely stare. From somewhere came strength.

"You're a liar," she said simply. "They're *girls*. One has *got* to be a girl. I want to dress her up pretty."

Eyes closed again. Sleep came. Slowly the handsome young man resumed an upright position. A wide, happy grin engulfed his face.

"You've *got* two boys," he repeated, as if she were still listening. "Just *try* and get out of *that* one." Then he tiptoed out of the room.

The day was February 19th, to be exact, that Timothy Marrener Barker and Gregory Marrener Barker came into this world. Not one girl (at *least*) as Susan Hayward had insisted, but two boys as Jess Barker boasted, added a last and final touch to their maladroit marriage. In love, out of love, married, separated. Back together again and more in love than ever. That's the way it's been with Susan and Jess. Both young, impulsive, individualists to the teeth, it couldn't have been otherwise. Nor would they have wanted it any other way. How else would they have been sure?

The advent of the twins convinced them (if they needed convincing at this point) that they were very fortunate people. From the inception of their marriage they agreed to go fifty-fifty on



Jess named one twin, Susan the other. Result: peace (comparatively) in the Hayward-Barker household. Above, the Barkers present Timothy and Gregory.



Jess is on if not in the dog-house, though only for this photograph. Actually, the red-headed siren and her handsome blond husband only fight for fun.



everything. So Susan named one twin. Jess named the other. They compromised on their middle name which belongs to Susan's family. However, just which side influenced the double addition is and probably will remain a matter of amusing conjecture.

"My mother had 13 boys," says Jess proudly. (He calls them "a Barker's dozen!!") "It was only *natural* that we'd have twin sons."

"The boys *may* come from the Barker side of the family," Susan concedes graciously. "But the twins *definitely* come from the Irish branch of *my* family. My paternal grandmother, Katie Harrigan, had twins." (Dear reader: You take it from there!)

Had the boys just been born quietly, life and living suddenly slowed down to

a sort of violent mediocrity, the proud parents would have been bored to tears. Rest assured, nothing like this happened. While Susan was in the hospital, Jess was frantically trying to find a place to live. He had exactly eight days to perform the miracle. Originally it was set. Then their prospective landlord read about the twins. The deal was off. Finally, on the very day Susan was scheduled to return home, Jess found *the* place. There was only one catch. The present occupants were still there. While they packed, Jess, with Susan in his arms, took her on a personally conducted tour of the Barkers' first home.

A week later Susan took Gregory back to the hospital. Jess was working at Universal in "Girl On The Spot." (He now is signed there 40 weeks out of each

year.) Something was wrong. Gregory wasn't getting enough to eat. Eventually he would starve to death unless an operation was performed.

"He was suffering from piloricstenosis," Susan says seriously. (Even when she's trying to be funny, it still sounds serious. This time she *definitely* wasn't.)

(Please turn to page 60)

Exclusive photos by Jack Albin.



"Sssh, the twins are asleep," cautions the real boss of the house as mom and pop invade the nursery. Susie has just signed a Walter Wanger contract.



With Jess and his wife both starring at Universal Studios, they shine up the family car for tomorrow's ride to work.

"DOUBLE" INDEMNITY

How two charming if slightly crazy kids licked the jinx of a maladroit marriage and now, to their surprise, find themselves just about the happiest married couple in Hollywood

By Jerry Asher





Dennis Morgan

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AND CO.



At last Dennis Morgan comes into his own! The ingratiating guy with the vibrant voice will have a chance to shine and sing in Warners' "The Time, the Place and the Girl." Pretty little Martha Vickers will be featured with him, along with husky, comic Jack Carson. Exclusive photos here show Morgan and his fellow troupers in informal moments between scenes.

NO ADVERTISEMENT

Betty and her brand-new husband tell us how they fell in love and why they both know it's for keeps

By
Clare Erwick



Happiness for Hutton



BETTY HUTTON has closed the first chapter in her explosive career. As Mrs. Ted Briskin she virtually begins life anew and her multitude of fans wonder whether Betty will resign herself to a sober, static, housewife existence or continue her hectic ways. Fortunately, Betty has married a man who is the antithesis of herself. No two people of the same temperament as

Betty's could marry and expect to maintain a happy, balanced existence. Ted may be just the quieting influence Betty needs. If Betty hadn't found a helpmate in time she might have split in two like the atom! So Hollywood's Cinderella has come home to roost! Betty's career is as amazing as herself. She has skyrocketed from (Please turn to page 92)

Paramount's "Incendiary Blonde" and star of "Stork Club" gets her man in real life, too. Right, Judge Phillip L. Sullivan of U. S. District Court reads the vows which made Betty Mrs. Theodore Briskin. Phil Briskin, Ted's brother and best man, in center.



Stooging For

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Stardom

Sometimes it seems the more regular a guy is, the harder he has to work and the longer he has to wait for success. That's the story of Don DeFore—but now that he has finally arrived, everybody says it couldn't have happened to a nicer guy

By
Constance Palmer

One reason Don found the fight worth winning—adorable three-year-old daughter, Penny Lou. The wooden cow in the backyard is a birthday present from Dad. The DeFores live a short five minutes from the Paramount Studio, and that's a lucky thing because Don's about the busiest actor on the lot, now working in "The Stork Club" with Betty Hutton.





Don's daughter is a little too young for piano lessons, but it's the highlight of her day when she is permitted to "play" a tune or two. Sometimes Dad gets the worst of it—for example, Penny plays the sand game, upper right, and Don gets a sand shower right in the eyes. Mrs. DeFore was a successful band singer before her marriage but is strictly the home type now. She and Don have a collection of color pictures of Penny since the day she was born, all neatly filed (right).

BUCKING pictures the hard way—that's been the story of Don DeFore's career up to the minute Hal Wallis and Paramount gave him his first really good, undiluted, unadulterated chance to make a hit in "The Affairs of Susan." Up to then he'd been just an unhappy stooge for stardom.

It all started when Don appeared in a drama-class play at the University of Iowa. A well-dressed stranger introduced himself as a talent scout and awarded him, then and there, a scholarship in the Pasadena Community Playhouse.

Dropping his incipient law course with pleasure and saying goodbye to his mother, his brother and the three sisters who lived in the family home in Cedar Rapids, Don set out for the West to win fame and fortune and to take up residence with a fourth sister, married and living conveniently in Pasadena. Everything was all set for Don to be a success.

"—Only they don't give free scholarships at the Community Playhouse, and the well-dressed stranger had no right to say they did," Don explained. "Everything you get there you have to work for. And how I worked! I couldn't go back home and I couldn't ask them for money. That would have been a confession of failure. So I lived with my sister and brother-in-law for a while and walked clear across town every morning to service the Playhouse bus. I had to be at the garage at six and then back at the Playhouse in time for the eight o'clock class. I got a job washing dishes for my meals in a Greasy Spoon nearby and some of the fellows and I made a deal with a contractor to paint the whole Playhouse dormitory. We did a swell job, too. It sure looked nice."

Came the eventful day when Warners called him to stand-in for Errol Flynn. So Don—with beautiful, much-needed

dollars and a chance to be discovered dancing before his eyes—rushed down to the beach to get a virile, he-man coat of tan. This was on a Sunday and he was to work the next day. Monday morning it was about all he could do to raise his well-cooked form from his bed of pain long enough to call the studio and ask if he should let them know when he was able to work again.

"No," replied the casting-office dryly, "no, Don, you needn't bother to call us again."

Meantime, his brother had come out from Iowa to see him and they decided to go home together for a visit. The problem of money reared its ugly head, for their combined assets amounted to about fifteen dollars. However, thought conquers all, and by registering with the Travelers' Bureau, they made a deal with an East-bound motorist to go along. The two boys were to take turns at the driving as their contribution to the trip. The DeFore brothers slept in the car nights and ate sparingly during the day to conserve their cash; the party whizzed along blithely as far as Wyoming.

"Then, all of a sudden, the guy insisted we sleep in the hotel that night," Don said. "My brother and I thought that was kind of funny and told him we were perfectly comfortable in the car. Of course, we were really thinking of the money a hotel room would cost, but when he began to get kind of sore, we gave in. At that, a real bed looked pretty good to

(Please turn to page 80)



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MEMO

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Radio rehearsals can be a pleasure when your
leading lady is Claudette Colbert, above. Be-
low, set conference with director Billy Wilder.



In Paramount's "The Lost Weekend" Ray gives
an Academy Award performance. Below, how
some of the dramatic closeups were made.



to Ray Milland

NO ADVERTISEMENT

From Gladys Hall

THERE are many clues to you, Ray, but they get tangled, or lead up blind alleys. There are plenty of keys that should riddle the riddle lying about, but some of them get mixed and others don't fit. You are a somewhat baffling character. Still, in the nine or ten years I have known you, certain facts emerge:

I know that your real name is Jack Mullane. You were born in Neath,

Wales, the son of a steel mill superintendent. You are one of five children. When you were five you fell from a swing, hastily improvised in the kitchen, and landed on your head! At the age of six, you planted a bed of nasturtiums which, when they flowered, spelled out "God Save the King." You still fancy yourself as a fancy horticulturist, although you raise mostly potatoes in the flower beds of your home. You also raise

chickens. Scientifically. Each chick has, according to modern housing regulations for privileged poultry, its separate apartment and its feet, from the egg-shell to the grave, never touch the ground.

You were a soldier in the British Household Guard, the king's personal bodyguard. You were a gay blade. After four years, you didn't like the tight pants without pockets or the way you had to sit your horse, still as Wellington's statue, while on duty. Having resigned, you then embarked on a tour of Europe. One year later you were back in London with pockets in your pants but only \$50.00 in the pockets. You blew this in in a single evening, taking Estelle Brody, the English film star, to dinner at Ciro's. You never do anything by halves.

Estelle introduced you to a casting director who, unasked—for you had never thought of the movies as a career—offered you a job as an extra. A couple more of the same and you landed a rôle with a provincial troupe in "The Woman In Room 13." So, along with many of your more distinguished colleagues, Clark Gable and others, you began your career, modestly, in the ranks.

You have a natural aversion to publicity. When you first
(Please turn to page 67)



Audiences will take Milland seriously as a fine actor when they have seen him in "The Lost Weekend." Above, he enacts one of the grim scenes from this realistic drama of a drunkard.





NO ADVERTISEMENT

Deanna Durbin

Presenting a new and dreamy Deanna Durbin—how do you like her? After her next picture, "Because of Him," with Charles Laughton, Deanna will retire from the screen as Mrs. Felix Jackson, wife of her producer, to await motherhood.

Kodachrome by
Ray Jones, Universal

CONVERSATION overheard recently on a Los Angeles bus:
1st Girl: "Have you seen 'Along Came Jones'?"
2nd Girl: "Yeah! Swell picture. That Dan Duryea is sure a menace."

1st Girl: "Isn't he a scare sack? If I'd meet him face to face he'd curdle me on the spot. There's really a desperate character, I'll bet."

This vivid reputation has been earned by Mr. Duryea's work in "The Little Foxes" with Bette Davis (Please turn to page 72)

Remember "Woman In The Window"? Then you'll want to see Joan Bennett and Dan Duryea in the new drama, "Scarlet Street" (left). Dan is also featured with Deanna Durbin and Ralph Bellamy in "Lady On A Train."

NO ADVERTISEMENT

Deadly

Desperate character, eh? Well, it's
disillusioning — in a nice way — to
meet up with the real Dan Duryea

By Fredda Dudley

Dan, the



QUICK



1 Cream together a little cool water and a little Quick Elastic Powder.

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Note the difference in Quick Elastic the moment you open that buttercup yellow box. *It's powder.* No lumps to boil down. No waste. Gliders already in it give you smooth ironing. Thousands are changing to this dandy powder. Join them. Learn the pleasure of starching and ironing the Quick Elastic way.



SMO-O-OTH*

* That word is used time and again by women who write us.

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Ava Gardner and George Raft rehearse on stairway for the "business" in scene below, under watchful eyes of cameraman Russell Metty, and Leonide Moguy, director of "Whistle Stop."



Advance scene
stills from
Hollywood's
new motion
pictures



Tom Conway steps into the picture to add dramatic conflict to the love scene between Ava Gardner and George Raft in Seymour Nebenzal's "Whistle Stop," which will be released by United Artists.

ADVERTISEMENT



Surprise and jealousy are registered in this scene from Hunt Stromberg's production for United Artists release, "Young Widow," with Louis Hayward, Jane Russell and Kent Taylor enacting the principal rôles.



Yvonne DeCarlo's frantic attempt to escape the attentions of Rod Cameron in "Frontier Gal" ends up in an undignified scramble.

Photo Reviews



"Getting Gertie's Garter" is the hilarious pastime of the film of the same name which is now being produced by Edward Small. In the scene above, Marie McDonald and Barry Sullivan.

IT'S THE

Dolly

NO ADVERTISEMENT

INFLUENCE



All is gaiety and glitter in the new fashions based upon the fabulous screen costumes worn by Betty Grable and June Haver in the lavish new 20th Century-Fox Technicolor musical. Far left, the stars in twin black and white costumes which inspired the modern dinner-suit versions worn by the models below. At left, theater frock in especially dyed new "Bluebird" shade dedicated to the "Looking for a Bluebird" number sung by Betty and June, above.

Frocks inspired by
"The Dolly Sisters"
designed by Kiviette.



NO ADVERTISEMEN

Inspired by the costumes worn by Betty Grable and June Haver in "The Dolly Sisters" is a whole new series of very feminine fashions

Hats, too! Left, Misses Grable and Haver in their "Dolly Bonnets" which inspired the creation which Sally Victor has made up in black felt with glycerined ostrich (lower circle). This is based on the original Orry Kelly design and has been presented to the millinery industry to be copied in less expensive models. Betty is shown in circle below in the saucy hat which inspired the "Dolly Breton."



The "Dolly Drape" is one of the season's new silhouettes. Betty and June, seen at right in a scene from "The Dolly Sisters," have inspired the deftly draped black satin dress which is shown at left.



Our exclusive home pictures of Paramount's wonder boy were posed especially for this interview. Facing page, Johnny practices his dancing the hard way, not to mention the danger when he executes a difficult leap with nothing but a narrow ledge to land on and Hollywood Boulevard eight stories below if he misses.

NO ADVERTISEMENTS



ALL THE girls love Johnny—Johnny Coy of the twinkling feet, the Highland Fling and the bag-pipes. For Johnny's a braw, bonny lad who's come to Hollywood and Paramount to seek fame and fortune.

And in saying all the girls love Johnny it's understatement on my part. When Paramount loaned him to Universal for "That's The Spirit" and "On Stage, Everybody"—both pictures with Peggy Ryan and Jack Oakie—the girls in the cutting-room adored him and the ones in the still department were rooting for him every step of the way. When I lunched with him in the Paramount commissary the other day our progress both in and out of the place was considerably impeded by "Hi, Johnny!" here and "Hi, Johnny!" there. It was a caution how many dames found things to consult Johnny about while we were at table. I darn near didn't get any story because Johnny isn't picture-wise enough to give 'em the look that says, "Scram, sweetness—this is no lady, it's an interviewer!"

Johnny Coy's a Scot and was born in Montreal,

Canada, under the original title of Ogilvie Tarleton, which is fabulous in itself. He is the only boy in a family of seven. There are three sisters older and three younger and they all danced the Highland Fling and played the bag-pipes at the same time like crazy. Naturally, Johnny had to hold his own with those six sisters and he was so good at thirteen that he entered a contest in New York and won the championship over competitors who had come from all over North America.

Thirteen's practically an advanced age to be bitten by the show-business-bug but, nevertheless, Johnny had to be a good boy and finish his education. But he kept on with his dancing lessons and perfected an intricate and difficult form of ballet-tap by practicing eight hours a day. Later, he got jobs with the Frolics Club on Broadway and went out as a featured act with name bands.

When England went to war with Germany, Johnny enlisted in the engineers and joined a company recruited from the province of Quebec. He and another lad—an American, let us be proud—were the only ones who spoke English. The rest all jabbered away merrily in French.

"I had a fabulous job," said Johnny—for everything's fabulous to him. "I was part bar-tender and part chauffeur to the Colonel. But after he and I got stuck one rainy night 'way out in the sticks halfway between here and there and he discovered I didn't know how to change a tire, I wasn't chauffeur anymore—just bar-tender."

With four months' training, the boys were loaded on a ship at Halifax—and there they stayed. U-boats were (Please turn to page 76)



Johnny lives alone in his Hollywood apartment and likes it. Favorite reading and writing: fan mail received and answered. Favorite music: swing records. Dancing star of "Duffy's Tavern" admits he's no chef (upper right), makes a major production out of a simple fried egg.

The Dancing Boy

NO ADVERTISEMENT

*Johnny
Coy*



By
**Judith-Ann
Perrin**

Meet that fab-
ulous kid from
Canada who's
the new threat
to Fred Astaire
and Gene Kelly

Two-piece black dress suit worn by Miss Ralston below features the "MacArthur" pocket, both at shoulders and either side of peplum, accented with black gold-capped buttons. The accordion high crown blue felt hat is veiled. The envelope bag with its whip-stitched handle has a filigree clasp.

NO ADVERTISEMENT



Two-tone crepe afternoon dress above has gilt nail trim on sleeves. Miss Ralston's brown cocktail hat features satin ribbon loops.

See those wide shoulders, deep armholes, long sleeves full at cuffs—signs of the times in windbreaker type gabardine classic.



Trench shoulder suit dress above has stud buttons, mannish cuff sleeves. Hat of red felt; desert suede envelope bag has cut jet trim.



Typically California in feeling, this ensemble worn by Miss Ralston. Top coat with raglan sleeves is tossed over dusty pink wool suit.

Photos by Roman Frenlich, Republic Studios. Dresses designed by Maubert of California. Hats by Weyman and Casper-Davis of California. All handbags designed by Ben Brody.

Peace, It's Wonderful!

And the new, freer, post-war fashions are right in step with the times, as posed here

by Vera Hrubá Ralston,
Republic Pictures'
star of "Dakota"

NO ADVERTISEMENT



A pleat-draped peplum caught at the waist with rhinestone clasp is new note of gray suit dress modeled by Miss Ralston, left. Her hat has the new high stove-pipe crown. Right, cocktail dress with soft draped front and shoulders has diamond-shaped cutout outlined in sequins. The little cocktail hat is black velvet trimmed with pink ostrich feathers. Far right, dream dress with full-gathered skirt of pale blue marquisette is topped with fitted black velvet bodice. Two big black sequin bows are the only trimming.



By
Marcia
Daughtrey

NO ADVERTISEMENTS

It took six years of
hard work, but finally
Evelyn Keyes is
coming into her own



Genie WITH THE LIGHT Red Hair



In Columbia's super-western, "Renegades," you'll see Evelyn in her best rôle to date, as a rootin'-tootin' cowgal who has her romantic moments—as with Larry Parks, in scene at left.

had to fight every step of the way. At any moment now, you are likely to pick up a periodical or a newspaper telling you about that "over-night" sensation, Evelyn Keyes. Don't you believe it. It is more like *TWO* thousand and one nights.

It all began down in Atlanta, Georgia, where Evelyn grew up, knowing that some day she was going to be an actress. She took dancing lessons, participated in school plays—just as any beautiful blonde would have done—and studied

piano with the intensity of a junior Iturbi. Speaking of Iturbi, here is a story that a friend of Evelyn's has been telling around Hollywood: seems that Mr. Iturbi and Evelyn attended the same party one night and each gravitated naturally, as the planets in their orbits, to the piano. Seated side by side, they were discussing certain passages of Chopin. "No, it should be interpreted in this way," said Mr. Iturbi, and played the theme in his brilliant fashion. When he lifted his hands from the keyboard, Evelyn took up the melody as he had dropped it and continued. Director Charles Vidor turned around from a conversation in which he had been engrossed and uttered a dumbfounded exclamation:

REMEMBER the amorous genie in "A Thousand And One Nights"? Obviously, you've already met Miss Evelyn Keyes.

For something over six years now, this witty, talented, intelligent, hard-luck kid has been hitting the Hollywood ball with everything but a bazooka. She has

NO ADVERTISEMENT

"Look, it's Evelyn who's playing. I thought it was still Iturbi." That should dispose of the query as to whether Evelyn's piano study has done her any good.

But to go back to Atlanta for a moment (and that's going to be about time enough for our purpose, beautiful as the city is) Evelyn Keyes of Georgia had a sister living in Hollywood. By a series of letters Evelyn finessed an invitation to spend the Summer in Hollywood. This was in the days when people were able to get to the west coast by some means other than pogo stick.

Also, in those good old days, it was considered pleasant to take a guest through a motion picture studio. (A civilian as a studio guest is now rarer than nylons.) So a friend of Evelyn's took Evelyn through 20th Century-Fox.

Now comes the part that you get only by rubbing Aladdin's lamp: while Evelyn was gazing, golf-ball-eyed, at the making of one of the "Charlie Chan" pictures, an agent approached her and introduced himself. She didn't even know what an agent was.

"Are you in pictures?" he inquired, his fingers crossed.

"No, I'm not," said Evelyn in her silky southern voice. The gentleman uncrossed his fingers. He almost shouted hosannah when Evelyn added, "But I'd like to be."

He mumbled a series of ecstatic sentences, mentioning dates, hours, and places at which business conversations could be held. When he learned that Evelyn had no professional photographs of any kind, he made an appointment for the accumulation of the first cudgel in the battle for theatrical recognition.

With the pictures in hand, Evelyn was taken to meet Cecil B. DeMille. The first thing he noted about her, aside from her photogenic face, was the fact that she was wearing no fingernail polish. Mr. DeMille has few aversions, but colored nail polish is one of them; naturally he was ingratiated by a girl who apparently concurred with him.

(Please turn to page 94)



Time out for romance in Evelyn Keyes' latest picture, "Renegades," with Larry Parks enjoying his work in the opposite rôle.

ADVERTISEMENT



Joan Leslie

starring in

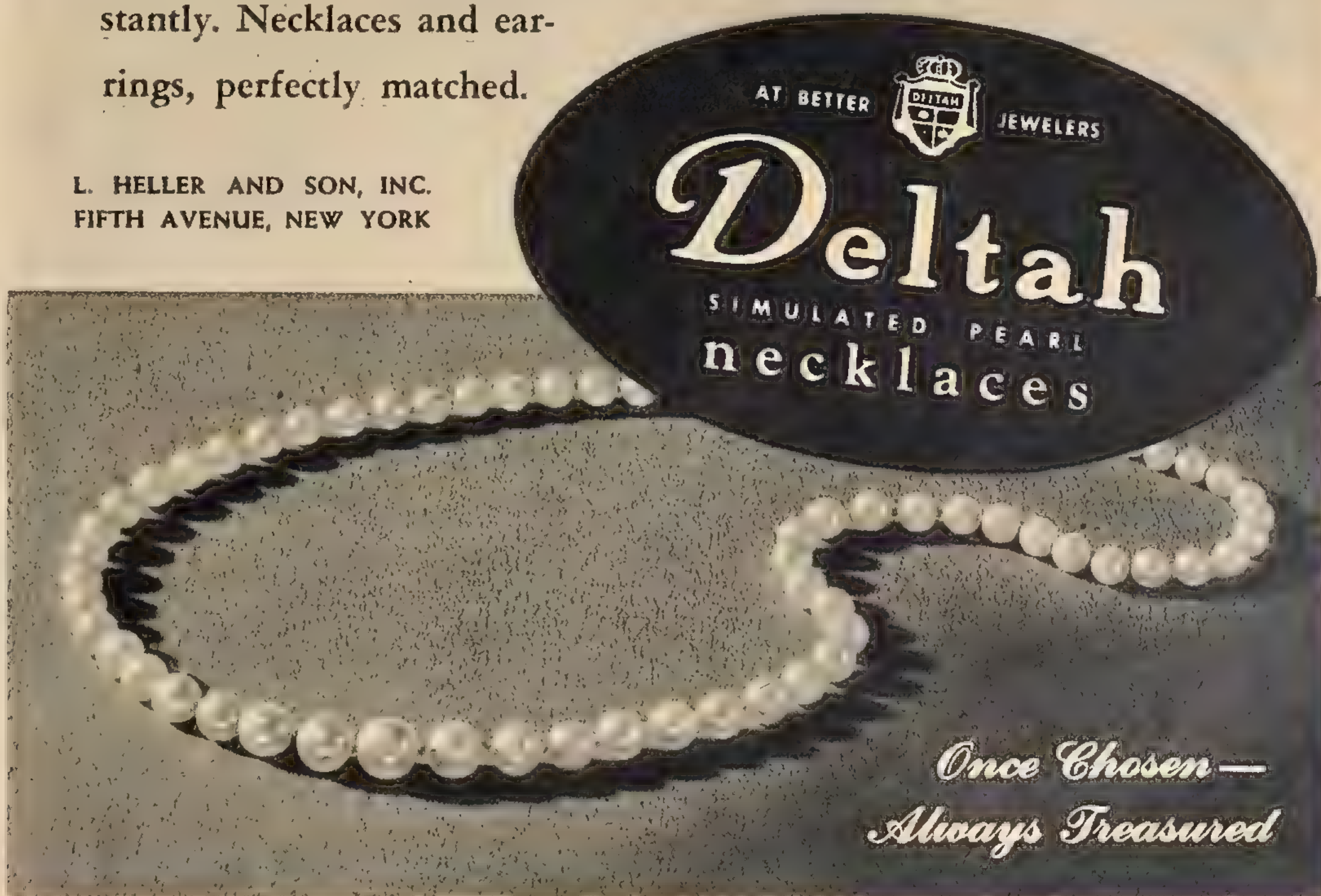
"TOO YOUNG TO KNOW"

a Warner Bros. Picture

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Lustrous, luminous DELTAH simulated pearls—so like precious Orientals in lustre and iridescence, provide the perfect finishing luxury touch to everything you wear, daytime or evening. Which explains why so many glamorous Hollywood stars wear them constantly. Necklaces and earrings, perfectly matched.

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Always Treasured*

Christmas Gifts with a Holiday Aura

Your shopping problems melt away with
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for everyone in the family.

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8



7



11



12

- 1 Amusing Santa Claus container of Elizabeth Arden's Blue Grass Dusting Powder.
- 2 Choice Coronet watch, by Rulon, gold-rose case with 3 diamonds set in platinum.
- 3 Writing comes easier with a streamline Peerless pen and pencil set in neat box.

- 4 White star studded red or blue cotton bag contains jar of welcome Sofskin Cream.
- 5 Heart's desire, 6 diamond engagement ring and matching wedding ring, by Columbia.
- 6 To enhance throat line, Laguna pearls, oriental replicas with diamond clasp.

- 7 Melodies that linger found in Victor four-star album of Stephen Foster music.
- 8 Elegant is 50 piece service in Danish Princess pattern by Holmes and Edwards.
- 9 For "him," Lord Middlebrooke toiletries in chunky masculine-looking containers.

- 10 Autograph hunter's delight, Max Factor makeup box, autographed by famous stars.
- 11 Beautiful styled travel case by Chen Yu with lipstick, nail and hand essentials.
- 12 Christmas gift with romantic touch is Poetic Dream perfume by Leigh.



Here's Hollywood

Gossip By
Weston East

Talent galore on this Armed Forces Radio Services a. v. (after victory) broadcast! Here Bing Crosby, acting as announcer, makes a face at Bob Hope across the stage — no doubt with the telling result such an expression deserves.



AT THIS moment of her interesting life, Lauren Bacall is facing her greatest decision. She feels that she should give up the career, for which she has worked long and hard, and make the home for Humphrey Bogart that he has always wanted. It's a difficult decision to make and Bogey isn't helping any. He refuses (and wisely, we might add) to influence her one way or the other. Either way it's okay by him. But Lauren *must* decide for herself. In the meantime the studio has given her a new contract and much more money. Any 21-year-old girl in Lauren's peculiar position would find it hard to decide.

TRY as he would, Alan Ladd couldn't haul off and sock Gail Russell for a scene in "Calcutta." (Alan's last before his blow-up with Paramount. Incidentally, he has five unreleased pictures, so he isn't worried.) Finally, they had to ask the sound department to inject a loud-sounding wallop to replace the gentle tap Alan bestowed upon Gail. To get the right effect, the sound man smacked a cantaloup with a wooden paddle. *Only* in the movies!

BY THE time you read this, Claudette Colbert's dream will be a reality. Like wives all over the world, she has been very lonely since her doctor-husband went into the service. But now he is getting out, after doing a magnificent job for our boys. As soon as they can arrange it,



Above, Bing and Bob take their ease while awaiting their turn to rehearse — and when they do Frankie Sinatra is on hand to heckle. At right, Bing gets moon-eyed over the voice of "The Voice"—all in fun, of course. Below, the G.I.s' favorite cartoonist, Bill Mauldin, goes into a script conference with those two veterans of the airwaves, Jerry Colonna and Bob Hope.





Above, a cross-section of Shirley's fans eager for a glimpse of the bride.



Wedding bells with all the trimmings for 17-year-old Shirley, seen above with her mother, Mrs. George Temple, and bridegroom, John George Agar. Below, the first piece of cake.



NO ADVERTISEMENT



A happy bride and serious groom head the receiving line above, but his expression changes to match Shirley's, below, when it's time to leave on the honeymoon.



the Joel Pressman's (yep, that's her married name) are going away on a long, uninterrupted holiday. Now that peace has been declared, wouldn't it be nice if Claudette could have that baby she has always wanted.

TO SAVE time on "Smoky," when Fred MacMurray was before the camera, they used his exact dummy to train the horse. Anne Baxter, Fred's co-star, didn't know this. One day she came into her dressing room, switched on the light and let out a shriek. Empty bottles were strewn over the floor. Absolutely pie-eyed in Annie's bed was "Fred." The dummy, of course—but the frightened female didn't wait to investigate. Anne fled from the room, wondering how she was going to prevent the rest of the com-

pany from learning her "secret." Of course, it was the usually mild-mannered Fred who pulled the trick.

IT TOOK her a long time to go social, but Sonja Henie finally cracked out with Hollywood's first post-war party. She gave it the works! There was a buffet supper served inside a huge tent. A dance, floor, music, and not to coin a phrase, more stars than there are in heaven. Clark Gable was with Anita Colby—not serious (they say) but having *such* fun together. Joan Fontaine and Mrs. Ronald Colman wore the same "exclusive" gown,

which didn't make Joan too happy. Joan Crawford and Phil Terry arrived early, left early and danced only with each other. They missed the best impromptu floor show put on by Danny Kaye and Cesar Romero.

WHEN JOE E. BROWN asked his daughter, Mary, what she wanted for her birthday, Mary (who is still recovering from that terrible automobile accident) calmly said: "Van Johnson, Glenn Ford, Van Heflin, Keenan Wynn, Bob Walker and Peter Lawford." Under the circumstances, what could Joe E. do? He called up the boys, some he didn't know. All were working and had to get up early. But they came to Mary's party. Each brought her a present and an autographed photograph. She was so happy she almost jumped out of her steel braces.

GINGER ROGERS is the co-partner in a new enterprise. It's called "Happiness, Inc." and for a very good reason. Her marine, Jack Briggs, has been given an honorable discharge and is back in Hollywood. It came sooner than both expected. Ginger was smack in the middle of making "Heartbeat." So that belated honeymoon will have to wait some more. Jack, a former actor, will probably return to his second great love. You know who is first.

KEENAN WYNN is rapidly becoming the boy we'd like most to be stranded with on a desert island. As everyone from Hollywood to Holland knows, the Wynns are (or were until recently) Van Johnson's best friends. All of which doesn't impress the bobby-soxers one bit. They really shove Keenan around when he's with Van. (You should see his hysterical impersonation of Van and his fans!) One magnanimous fan did decide to give Keenan a "break." "You're Van Johnson's best friend, so *you* may sign my book." Keenan bowed, took the book and signed it, "Van Johnson's best friend." Nothing else.

YVONNE DECARLO evidently has enough faith in her future to warrant that purchase of a new home. She and her mother moved out of the little cottage they occupied in the valley. In all their excitement, it never occurred to them to notify the studio, or give them a new address. Yvonne's agent was out of town so he couldn't be reached. Studio executives finally located her by calling up (of all places) the gas company. Just that day they had received an order to set up the DeCarlo kitchen range. Now everyone is cooking with gas!

TIME marches on. Recently Jane Withers made her first trip to New York, alone and unchaperoned by her mother. At the train to bid her a fond farewell was Richard Clayton, the handsome young actor who gave Jane her first screen kiss. Dick has been in the Navy for the past three years. Recently, honorably discharged. The kiss Dick gave Jane at the train was a little different from that original one!

ACCORDING to a recent poll, a forecast from the nation's exhibitors (and *they* should know), the stars of to-



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MOST FASCINATING AND INTRIGUING...TUNE IN "DAVID HARDING, COUNTERSPY," WED. NIGHTS, 10 E.T., AMERICAN (BLUE) NETWORK



Peter Lawford and Susan Blanchard learn sandwich technique from Keenan Wynn. Center, the pretty blonde in Robert Stack's arms (dancing, naturally!) is Suzi Crandall, new David O. Selznick discovery. At right, Louis Busch, with a recent Army discharge, kisses his wife, Janet Blair.

morrow are, in order of their appearance: Dane Clark, Jeanne Crain, Keenan Wynn, Peggy Ann Garner, Cornel Wilde, Tom Drake, Lon McAllister, Diana Lynn, Marilyn Maxwell and William Eythe. Okay, you fans. Drag out those books!

EDDIE CANTOR and Robert Young please note: It's a *second* son for the Franchot Tones. Name? Thomas Jefferson Tone.

WHEN CORNEL WILDE was down but not out, he had to sell his set of silver. Recently he was the guest of an ambitious Hollywood hostess. She knocked herself out trying to be the last word in class and elegance. So you can imagine Cornel's secret amusement when he found himself using his *own* silver at another's table! Naturally the engraved monogram had been removed. Cornel recognized the pattern because he designed it himself.

He told Gene Tierney of his experience on the "Leave Her to Heaven" set. Gene is still laughing.

THE radio appearance of the Bing Crosby kids on Frank Sinatra's program, was sheer magic. Frankie-boy asked Gary what his "old man" did for exercise. "Oh," flipped Gary nonchalantly, "he digs in the garden." "Digs what?" persisted Sinatra. "Digs holes to bury your records." Gary came back at him. Frankie swooned.

It's hard to keep up with that popular lad, Van Johnson, these days. Here he is sharing a table at the Trocadero with Gretchen Donahue—both having a splendid time. Wish you were here?





Above, Ilona Massey and Lt. J. B. Kutz intercepted by autograph seeker at the Coconut Grove. Center, Vincent Price lends his histrionic ability to the dramatic rôle of a war hero on CBS airshow. Right, George Manning, Helen Walker and Glenn Billingsley make it a gabfest at the Trocadero.

"RAZOR'S EDGE" has been postponed out at 20th Century. The reason is pretty obvious. The rôle of *Larry* just cries out for Tyrone Power. There is every reason to believe that he will be a civilian within the next few months. Of all the big name players who went into the service, no one has done a better job and received less fanfare than Ty. Let's give three rousing cheers to a guy who has always remained modest and unassuming.

IN A few months Eleanor Parker will have her final divorce decree from Fred Losee. Which means that Eleanor will be free to marry Joe Kirkwood, Jr., the golf pro. If she doesn't, we'll eat our words and buy an extra Victory Bond. These two are inseparable. If Eleanor has a date, business or social, where Joe isn't included, he drives her there and waits outside. Recently Joe (who is no longer being groomed for an acting career at

Warner Bros.) read a complete novel while waiting for his girl friend to reappear. Let's face it. That's love.

WHEN she christened her new son, Loretta Young sent out telegrams serving as invitations. Rosalind Russell gave the baby a silver cup. On it was engraved the very words of the telegram, which makes for a permanent record of the time, the place, and the boy.



Top, Orson Welles, and Dinah Shore with husband George Montgomery, chat before Armed Forces Radio Services' broadcast. Above, Desi Arnaz and Lucille Ball provide interesting conversation for S. P. Eagle, producer.

Top, Glenn Ford enjoys a gag at CBS "The Doctor Fights" broadcast with Dee Engelbach and Jimmy Wallington. Above, Charley Russell, Buff Cobb Bautzer, Bill Eythe, Dinah Shore and George Montgomery attend première.

SCREENLAND SALUTES

"Saratoga Trunk"

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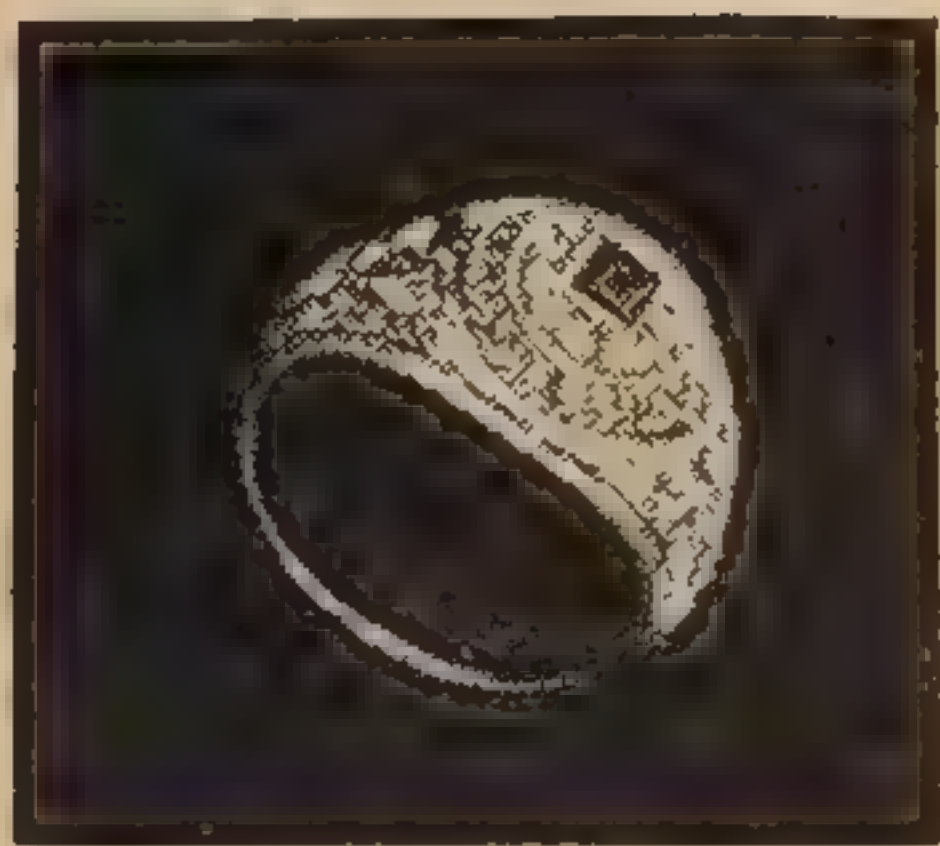
Ingrid Bergman's performance as Edna Ferber's "lady-vixen" is a fascinatingly beautiful portrait of shadowy dark and capriciously light moods

Gary Cooper, seen at right as the unpolished gentleman from Texas, does a fine job of keeping pace with Bergman's characterization of the lady from old New Orleans.



Frances has honey-spun hair, delft-blue eyes—and a "mighty-like-a-rose" complexion.

Prominent Doctor's Daughter to wed Navy Captain's Son



HER RING is an Annapolis "miniature"

*The engagement of Frances Hutchins
to Ensign Allister Carroll Anderson
has been announced by
Dr. and Mrs. Amos F. Hutchins
Stoakley House, Md.*

BEAUTIFUL Stoakley House, where Frances lives, is one of the aristocratic old homes near Annapolis—so it's very natural that she is marrying into the Navy.

She's another engaged girl with that "soft-smooth" Pond's look that just seems to belong to romance.

"I like Pond's Cold Cream better than any I've ever used," Frances says. "It feels simply luscious—and it certainly gives my skin perfectly grand help."

Here's the way she uses Pond's Cold Cream: She smooths snowy-soft

Pond's all over her face and throat and pats "with good brisk little pats" to help soften and release dirt and make-up. Tissues all off.

She rinses with more Pond's for extra cleansing and softening—creaming her face with little circles of her Pond's covered fingers. "This twice-over cleansing leaves my skin so soft and smooth," she says.

Use Pond's Cold Cream Frances' way—every night, every morning, and for daytime clean-ups. It's no accident so many more women prefer Pond's to any other face cream at any price. Get a big luxurious jar today!

*A few of the many Pond's Society Beauties: Lady Edward Montagu
Mrs. A. J. Drexel, III Viscountess Milton. Miss Anne Morgan*

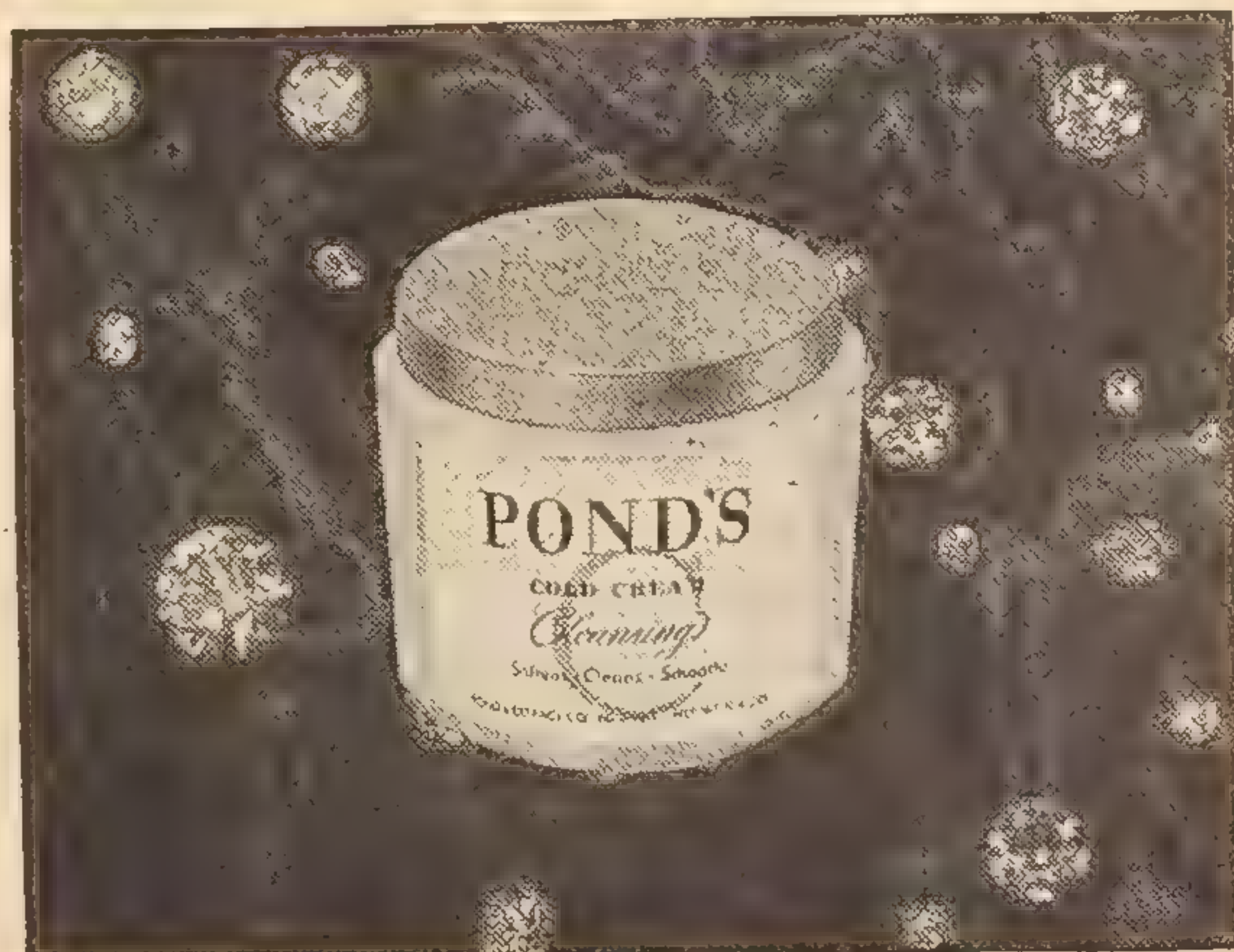
*She's
Engaged!*

SHE'S LOVELY!

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ANOTHER POND'S "CANTEEN GIRL"—Frances helped organize the canteen sponsored by Ogontz Junior College near Philadelphia. The girls in her college have made it a big part of their own special war work—serving coffee and "snacks." Volunteer workers are needed more than ever for recreation centers—can you help?





Wedding Bells

FOR A LOVELY BELLE
with shiny, sparkling hair

"What a beautiful bride!" everyone said. And indeed she was—with her lovely smile and her lustrous hair that sparkled and danced with countless highlights.



Yes, there was certainly a thrilling change in Ruth's hair since her hairdresser suggested she use Nestle Colorinse. Gone was its dull, drab look — and instead — it gleamed with silky sheen and richer, natural-looking color.



Everyone knows (especially the stronger sex) how much more attractive a girl becomes when her hair is bright and sparkling. Why not let Nestle Colorinse make *your* hair lovelier, too. Use it tonite—after your shampoo!

NOTE Ask your beautician for an Opalescent Creme Wave by Nestle — originators of permanent waving.

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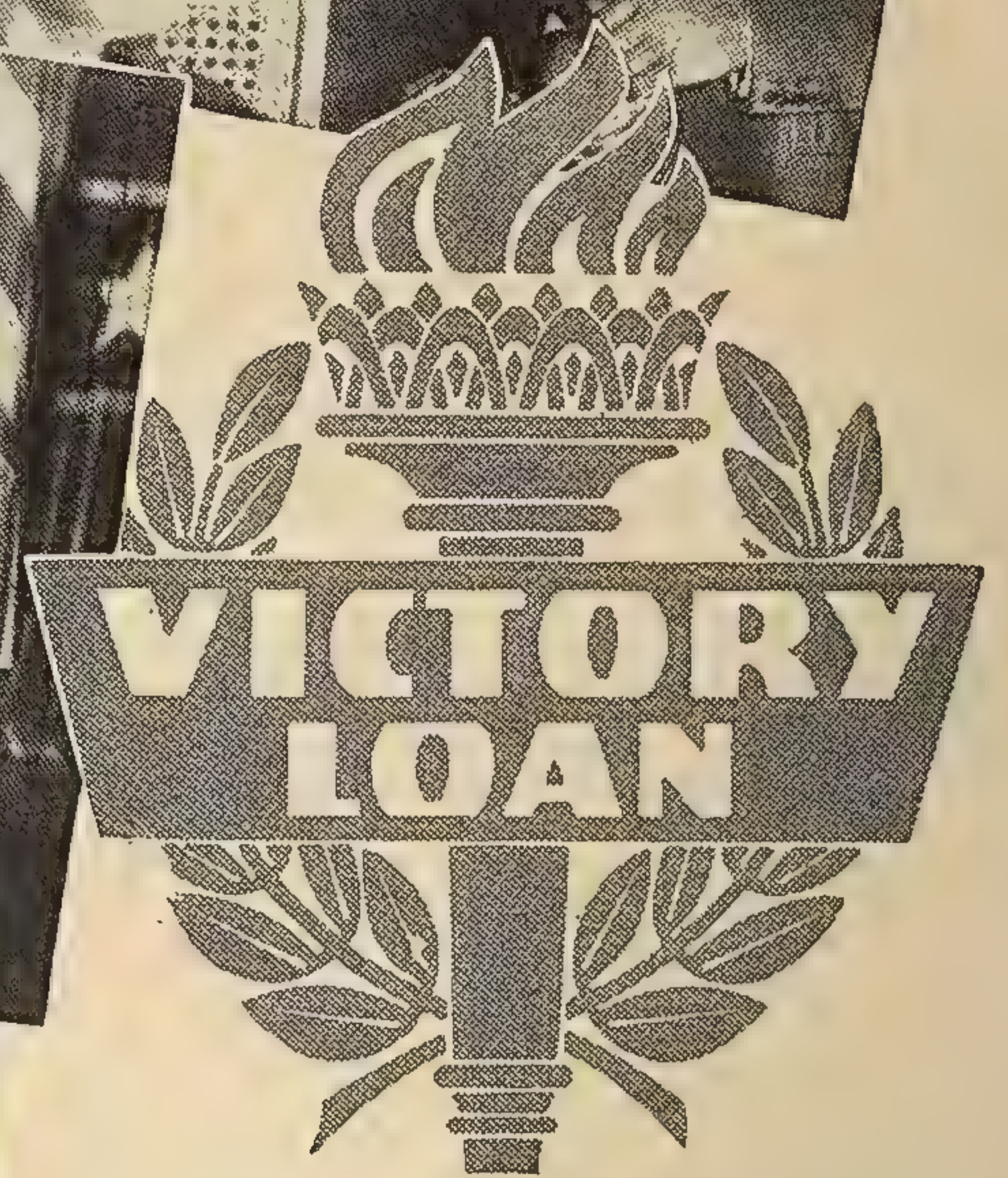
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2½ oz. bottle 25¢.



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"Hollywood Victory Caravan," produced by Paramount on behalf of Victory Loan drive, is on its way. Scenes show Bing Crosby, Charles Victor, Virginia Welles and Bob Hope (right); Marjorie Weaver, Betty Hutton, and Dona Drake (below).



At left, Sgt. Lena Basilone shows clippings about her Medal of Honor winning husband to Martha Scott and S. H. Fabian, National Chairman of the Motion Picture Industry's Victory Loan drive. They're doing their part. Are YOU?

"Double" Indemnity

Continued from page 31

Jess couldn't get off. I was afraid to wait. So I took Gregory to the children's hospital alone."

Translated, Gregory couldn't digest his food. The operation, a corrective measure, was a success. Susan didn't cry. But he did look so tiny, so little and helpless lying there on the operating table. Now he bears the scar (also red hair) which distinguishes him from his illustrious brother. There are other differences too. Indeed! If you aren't up on your twin-ology, just listen to Susan Hayward Barker, the little mother who expounds with authority.

"There are three different kinds of twins. Identical twins, fraternal twins and mirror image twins." (For your enlightenment, gentle reader, the Barker brothers are fraternal twins.) "Gregory is quiet, not so demonstrative. Timothy is affectionate and a hellion."

Even during their hectic courtship, Susan and Jess seldom went in for night life. Not night life at night clubs. They do love to stay up late. They also hate to get up early. Since their marriage they stay home more than ever.

"We're still getting to know each other," Susan explains. "We never want

to get to that stage where we take each other for granted. This won't happen as long as we feel we don't know each other enough."

Occasionally when they do go out to parties, the results are usually disastrous. Due to Susan's warm heart, according to Jess. This is what happens. They meet lots of people. Some Susan knows and likes. Others she vaguely remembers and doesn't care about one way or the other. Then there are those usual characters one meets at every party. No one has ever met them before. No one ever expects to meet them again.

People, being people, ask politely after the twins. Susan beams. Then she waxes enthusiastic. Before she knows she's doing it, she's inviting them over to the house. And of course they *must* stay for dinner. She really never expects them to take her seriously. They always do. Comes seven-thirty an evening or so later, in walks a hungry looking group of people. Guess who's the most amazed one of all! Susan has a special little prayer she dedicates to spaghetti.

There are six people in the Barker household. The papa, the mama, the twins, a cook and a nurse. When they

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* Names supplied on request.

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acquired the house they automatically inherited "Timmy." He's part coyote, part chow and thinks he's a dog. Coincidentally enough, he was originally christened Timothy. There's a pet squirrel who lives under an old bed spring in the garage. So as not to show partiality, they've christened him Gregory.

The Barker house, two-storied and Georgian, nestles at the base of a Beverly hill. Next to the nursery, which came completely furnished and ready for action, Jess and Susan like best a tiny play-room downstairs. In one corner stands her portable piano. Books, his pipes, ash trays (usually full), personal possessions, give evidence that here is where the Barkers spend most of their time. A special feature of the bar is a white friendship apron. There's always a pen handy and a bottle of India ink. Famous or favorite guests are asked to sign their names. The apron is rapidly becoming a collector's piece.

Within hog-calling distance of the Barkers live enough stars to cast an MGM super-duper. On any sunny day, Susan and Jess can see Greer Garson by merely looking out of their window. Olivia DeHavilland, James Craig, and Maureen O'Hara are close enough to loan a cup of sugar—if anyone had sugar to loan. It's a charming bone of contention between the Barkers, who have two babies, and Maureen O'Hara, who *only* has one. To keep peace in the family, Jess bought Susan individual baby buggies. The rich Beverly hill billies are quite accustomed to whizzing past Susan and Jess, each afoot, each pushing a twin.

If Susan had her way, she'd eat five meals a day. She's always hungry. Stashed away in every room there's a half-eaten box of cookies or crackers. There's even one on the night stand next to their over-sized double bed. All of which provokes a great deal of kidding at Susan's expense. All of which she completely ignores. Weighing in at 112, Susan need not worry. One of her favorite possessions is an autographed photograph of Jess. He gave it to her when they were going together. On it he wrote: "To Susan, I'll get you yet." After they were married, he added: "P.S. I did."

When Susan and Jess fuss at each other—and show us a young married couple who doesn't—it's usually one of two reasons. These they delight in telling on each other.

"Jess can spend hours doing nothing," grins Susan. "But I've never seen it to fail. The minute dinner is served (wouldn't you *know* it would be about dinner!) he either starts to read the paper or water the lawn. And it *has* to be done then."

"Mrs. Barker," kids Jess, "is as quiet as a mouse. You'd never know she was in the house, that is, unless you *tried* to take a nap. Then doors begin to slam. Not a door. But *every* door in the place. Of course it's *always* the wind!"

Speaking seriously, the genuine happiness they have found together reflects itself handsomely. Jess has never done better work. Universal has wonderful plans for him. And now, Susan is on the same lot. Recently she terminated five years with Paramount. Perhaps the most persistent for her exclusive services

was producer David Selznick. After careful consideration, Susan signed with Walter Wanger. His is a one boss unit. In her time Susan has had a dozen different "authorities" pushing her around in as many different directions. Her talents were wasted. Her hopes blasted. She never wants this to happen again.

Walter Wanger has Susan's interests at heart. "Canyon Passage" is her first picture under his banner. Future production plans couldn't be more exciting. The day Susan was supposed to sign her contract, she didn't sign. She had seemed eager enough. Naturally it puzzled Walter Wanger. Later on he got Susan on the phone. "The moon wasn't right," she told him. "I'll sign in the next few days." Which of course, she did. Soon after signing she received a huge basket of American Beauty roses. "I'm happy," wrote Susan's new boss. "I hope the moon is happy too."

While Susan and Jess are pleased about everything (especially the twins) there are two people who didn't quite share their enthusiasm at first. One was Jess' mother. She just *knew* Susan was going to have a girl. *One* girl. So she sewed and sewed, everything pink. One look at the twins, however, and she was easily won over. Then there was the attendant at the corner gas station. He, too, knew that Susan was going to have a girl.

Speaking of gas (fill 'er up, boys!), because of rationing (then) Susan came darn close to giving birth to the twins on Sunset Boulevard. They were dining with their good friends, the Sam Ormonds. Susan cooked the turkey. The Ormonds having an early call, Susan and Jess decided to take in a movie. They chose "I'll Be Seeing You." That harrowing scene where Joseph Cotten has the spell was on the screen. Susan sat there listening to his heart beats. Suddenly they seemed unusually real. Unusually close. Jess felt her hand clutch his. Even in the dark he could see she was the color of pale chartreuse.

It was late at night. Jess had barely enough gas to get to the one station still open.

"I've got to get some gas right away," he cried. "I'm on the way to the hospital. My wife is going to have a baby and I can't find my coupons."

If looks could kill, Jess would have been a dead pigeon. Just as the attendant was walking away in disgust, a second attendant appeared. Being a fan at heart and a Hayward-Barker fan in particular, he recognized them at once. That did it. Exactly one hour later the twins were born. Eventually Jess relaxed. His tight fist opened. There still clenched in the palm of his hand were the missing gasoline coupons!

Eventually Jess got around to buying up all the red roses in town. With them he sent a formal note of acceptance. "Thank you very much, Mrs. Barker, for the two lovely boys," he wrote. Susan ordered him a gold money clip. Engraved on the back, in her own handwriting, she answered. "Thank you for your cooperation!"

That's the way everything is between Susan and Jess. Completely on a co-operative basis. One hundred per cent all the way, from now on.

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This Is What I Believe

Continued from page 20

in, then I would have failed as a parent. And a faith you couldn't depend upon at all times wouldn't be good enough.

The reaction throughout our country to the death of President Roosevelt indicated how reverent Americans are as a nation. We don't carry our religion on our sleeves, so to speak, nor talk about it very much, but everyone seemed to experience a definitely religious reaction. You could see this reflected in the sadness of many faces. The knowledge of it was on every face you saw. A son of God had died and a nation mourned. Then it was swept by a wave of patriotism, a sense of determination to carry on.

I believe that such men as Roosevelt and Lincoln were sons of God. To me, Jesus Christ is not the only son of God. There have been many sons, I think, none of them probably as great as He, but true sons nevertheless. All men who fight for the right are, I think. Men like Mohammed or Confucius too, were sons of God, and tried to help others by teaching the power of good. As someone has said, "There is only one God; but the paths to Him are many and devious."

The church is an organization of mankind, and therefore is obviously fallible. But the spiritual strength gained by people worshipping sincerely and humbly together transcends the organi-

zation. It is a form of brotherhood. Julie, my daughter, who is too young to go to church (she'll be five in July) goes to Sunday school. However, I believe your church is in your heart, just as your home is where your love is.

Speaking of one's home, you can live in a beautiful mansion and not have a home. Home and all that it means are revered because a real home is a rare and priceless thing. It takes **NO ADVERTISING** and love to make a house a home. There are some people congenitally unable to share, who are happier living alone—but are their houses homes? I believe that they are not, really.

Of course all human beings need solitude at times. There are times when I feel I must be alone, to get things straightened out in my own mind. I don't think this desire to be alone at times is as selfish as it seems on the surface, because for a human being to be a good working instrument or tool, he has to take care of the tool itself. And the tool is dependent on physical and mental health. What can be called selfishness is often nothing of the sort. If you are confused or out of tune or deeply troubled, you can't give of yourself or help other people. You must first solve the troubles within yourself.

I believe that in order to live with other people, you must be able to live with yourself first. My rule for that is to be the best self you can.

In living with other people and getting along with them harmoniously, it seems to me that you should judge people with as little prejudice as you

would like them to judge you. You wouldn't like it if Harry Jones took it for granted that you were a so-and-so because, although he'd never met you, he'd heard from several different people that you were. So the only generous thing you can do is to meet Harry Jones for the first time without any feeling of prejudice against him, regardless of what other people have said about him.

I believe that every individual's life should contain something bigger than himself, although for many people that never happens. Many men were straightened out by life in the armed forces, which taught them that there was something in this world bigger than themselves.

I believe that most people are pretty good folks, in and out of the service. After all, we have a civilian Army, let's face it, and it's made up of the same kind of guys you meet in this country everywhere. Though it's a civilian Army, it adapted itself to the emergencies of war very quickly. And that's one reason why we won the war—because we are an adaptable nation. The source of the strength of our country is its adaptability.

No one individual can answer why the world had to be plunged into war, but I think it is all a part of God's plan. Perhaps the nation—perhaps the whole world had to be tempered and tested, perhaps punished. Certainly, we allowed lethargy and baseless optimism to befog our thoughts. People said, "Oh, everything will be all right," and ignored the fact that things do not right themselves;

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you must take definite steps to right the things that are wrong. If a guy hates your guts and wants to destroy you, the sooner you realize it and take steps to prevent it, the better off you are. To me, this applies to nations and ideologies as well.

The forces of evil we fought *had* to be fought, but we shouldn't be satisfied simply with fighting against these things overseas; but should go into our own backyards and clean those up, too.

I believe in honesty and its tremendous importance in human relationships. All the great discoveries in science have been made through honest curiosity. All the great ethical beliefs have been given to us through men who were honest enough to face anything, even death, for their beliefs. One young man with nothing in the world but truth in Him lived only 32 years. But the truths He taught rerouted the course of billions of lives and changed the history of the world. There is no one alive today, 2000 years later, whose life He doesn't influence.

To me, honesty is just as important in little things. You can lie, for instance, by telling half-truths. I don't believe in telling white lies nor in always telling people what they want to hear, if they want to hear the wrong thing.

If friends respect your judgment and ask you your opinion, I think they are entitled to the truth. If a woman looks ghastly and asks you whether you think she looks all right, don't reassure her. Tell her the truth, that she doesn't look well and suggest that perhaps she should see a doctor. Naturally, this is a mere figure of speech but it illustrates, I think, what I mean. If you tell her she looks well when she doesn't, she may postpone a visit to her physician that she should really make.

I believe in honesty between friends even on what are sometimes considered trivial matters. If a woman wears a silly hat and asks you what you think of it, you should tell her the truth, and maybe next time she'll wear a better-looking hat. Although about this particular subject, I admit a mere man could be likened to a soldier attacking a tank with a toothpick!

I know that honesty about little things is contrary to the general concept of "how to win friends and influence people." But, as I say, friends are entitled to the truth. Friendship is a very precious thing because true friendship needs deep understanding and great honesty. One of the best friends I have is a man I haven't seen for three years. But no matter how seldom we see each other, I think that friendship will survive the test of time and separation, because it is founded on honesty and understanding.

No matter how subtle dishonesty is, it can do great harm. Much dishonest bilge is published in novels and short stories, by writers who pretend that difficult problems can be solved by a simple turn of the wrist. I doubt if any difficult problems were ever solved so fortuitously. I believe that such false points of view, promulgated by so many writers, are responsible for much youthful maladjustment. Having been brought up

on the stories that teach the happy tending through a simple twist of the wrist, youngsters try this pallid theory out. It often ends with their facing a brick wall at 20. They don't know how to solve their problems. Nothing in the books they have read has given them any clue.

For instance, there's the matter of a happy marriage. A vine-covered cottage for two who are in love—how many novels, songs, etc., have said that if two people are emotionally attracted by each other and in love, all the rest will come automatically? How many short stories have hinted or stated that love is enough to make marriage a success? And how many shorter marriages have proved the contrary! As a rule, there's no suggestion in the stories that the two lovers have to use good judgment about many things and have to work to make their marriage a success, as they would work to make anything else a success.

In order to achieve a successful marriage, you must never quit working at it. You cannot be intolerant or selfish. You must know the reasons behind your mate's actions, and try to understand them. You must see his or her point of view as clearly as your own. Please don't think that this is something that I have propounded. It is merely common sense. And I am sure most reasonable people will agree with me.

When you ask people what they want most out of life, they will often say, "Happiness." That's a natural answer, I suppose, but the truth is that you cannot make a frontal attack on happiness and get it. At least, that's what I believe. I believe that happiness is a by-product of other things and not a direct objective. It is a by-product of work—not merely at your job—but the overall work of living. A job well done during the day brings happiness at night. I believe that you are allotted something to do every day to the best of your ability—and whether it's digging a ditch or being president of a great nation, if you do your day's work to the best of your ability, you can go to sleep at night and sleep well.

I believe that whatever you do, you should do to the best of your ability. Magazines and newspapers recently reported on a speech which Gertrude Stein, the famous author, made before a group of G. I. Joes overseas. She said people were worrying too much, and they should take things less seriously.

One G.I. spoke up. "Of course I'm not an artist," he said, "but I also want to do the best work I'm capable of. I'm a plumber. I want to be the best plumber possible." I think he was exactly right.

In her book, "The Fountainhead," Ayn Rand says that people are too often merely a composite of what other people think of them. In other words, many people aim so hard to please others that in the process they lose themselves and become psycho-neurotics. I think there is much truth in this.

I have been given a great deal of advice in Hollywood—some of it good, some of it bad. When I first got out here and was under contract at the Goldwyn Studios, the head of the publicity department said, "Your type of

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Borrow Dad's shaving brush, soap your face, and start brushing up on beauty. It's stimulating . . . and the thorough cleansing helps, if you've a tendency to blackheads. Now is the time to safeguard your complexion. And, to safeguard your *daintiness*. You see, *now Kotex contains a deodorant*, to help you stay daisy-fresh on certain days. Mind you, the deodorant can't shake out—because it is processed right into each Kotex pad, not merely dusted on! How carefree you'll feel with this new Kotex "extra"—and not one extra penny to pay!

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Here's a fetching new twist for the wrist—a bracelet-compact (complete with mirror). Dreamed up to give you a free hand, at sports or whenever a purse seems cumbersome. For free action on *calendar* days, remember to choose the napkin designed to give you chafeless comfort: Kotex. There's lasting softness in Kotex—unlike pads that bunch and rope. Kotex does more than just "feel" soft at first touch, for Kotex is made to *stay soft while wearing*. You'll have nary a care with Kotex.



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- ☐ Mistletoe on your mind
- ☐ Baubles in your hair
- ☐ Your heart on your sleeve

Catch a beau with mistletoe? Or by letting him think you're a smitten kitten? Try a smarter way. Be original. Look charming. It's a bright trick to wear a wee cluster of Christmas tree ornaments in your hair. You can be charming on *all* occasions (even "those") when you're confident. Kotex keeps you so. With Kotex no revealing outlines can ruffle the smoothness of your frock, your poise. That's because Kotex has *flat tapered ends* that don't show. And the special *safety center* of Kotex gives *plus* protection—helps spare you embarrassing accidents.



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ONE MOTHER TO ANOTHER

Life for mothers is not too easy at best. Anything that lightens the job is good for both mother and baby. That is one reason, I'm sure, that has contributed to the amazing increase in the use of prepared baby foods.

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acting, John, went out with hoopskirts. You're an eyebrow actor. You don't do anything."

But I believed then, as now, that sincerity pays off. Granted I didn't know a hell of a lot about acting and still don't, you're bound to learn something in eight years, and as long as you have a foundation of sincerity, you can't get too far from your home base. You can't kid the camera. It's too close. You have to try to be whatever you are playing. Nobody can ever accuse Tracy or Stewart or Bergman or Fonda of hamming it up. They don't do a hell of a lot of what is sometimes called acting—it's the thinking they do about their rôles that counts. Styles in acting may change but one thing never changes—sincerity.

I believe that publicity should be just as honest or sincere as anything else. By the nature of the beast, publicity is a balloon. By the time the third person has repeated a story about some star, the story is generally distorted.

I believe in love, not necessarily in love at first sight. Anything can happen in life. You can know some people for ten years and not know them at all, and know other people for two days and really know them.

I am never surprised at anything that happens. The best and the worst can happen to anyone. I am not talking about psychic phenomena. I have no truck with so-called "spiritualism." But I have seen bad things happen, horrible accidents, people killed. The worst or the best can happen in this very changing world—and I believe that whether the best or the worst happens, it is all part of a plan.

One tragedy I know of befell a serviceman friend of mine. All his life he had wanted to be a policeman. He worked for this as hard, as much as a man can work for anything. He volunteered for a particular combat unit because it added points to the record he was building up for the police force. He kept building up points in service for this record. Then he had one leg shot off, which destroyed this one young man's dream thoroughly.

It is hard to understand why a thing like that should have happened, but I believe that God has some compensation for fellows like that. Right now he is thinking more than he ever thought before. Only time can reveal what compensations life holds in store for him.

When such things happen, all anyone can do is to do the best he can. Life is a continual process of adjustment and readjustment. Change, it has been said, is the process of all growth. I believe that it is the continual adjustment and readjustment which we make to change which is the process by which we grow. And that growth and continual change are all part of the same Divine plan. We are all full of prejudices, and try to adapt the world to ourselves, but in time we all learn that we must adapt ourselves to the world.

We are eventually affected by everything everybody does, and other people are affected by the things we do. If we do them honestly to the best of our ability, we may accomplish our destiny in the allotted span of time.

MEMORANDUM

Memo to Ray Milland

Continued from page 37

came to Hollywood, you refused to "talk." "As a result," you said, "they made up such flagrant yarns about me that I was discouraged for life."

Since you greeted publicists with the cordial salute, "You'll never get anything out of me," they didn't feel for you too fervently. The press didn't love you madly, either. Of late years, you've softened, although still not spendthrift of hot copy. Concerning strictly personal matters, you are unequivocally mute.

You are, according to your colleagues, "moody and uncommunicative" on the set, but can become "buried alive" in a game of chess or klabriash. When you have what you consider a really important scene to do, you pace up and down the length of the sound stage until called to the cameras.

You are, you insist, a shy individual. You are, also, although you may slap my ears back for mentioning it, a kind and sympathetic one. No star is kinder to new players.

You teamed with Dorothy Lamour, Veronica Lake, Deanna Durbin and Gail Russell in their first pictures and helped (I have their warm words for it) each one of them.

"Ray was the first," Dottie Lamour recalled, "to tip me off that I should never back into the lens but always keep my face towards it. I've never forgotten that. Far from being a scene-stealer, Ray is a scene-giver-awayer."

Gail Russell said, "If I had made my first picture, 'The Uninvited,' with anyone but Ray, there would probably never have been a second. He knew how frightened I was and he was casual and easy-going in scenes with me, kidded me between scenes, not too much, but just enough to be relaxing. He took pains to help me."

When told of the girls' gratitude, your off-hand explanation was, "It's to my own advantage to make them feel and look good."

In common with Bing Crosby, Ray, you're a man who can't be thanked. By anybody. For anything.

I know that you made three separate grand entrances to Hollywood, accompanied (each time, a bit more faintly) by the rolling of drums and the blare of trumpets that are the standard equipment for any British actor entering Hollywood. But nothing much happened. So then you went back to England and tried sneaking up on Hollywood quietly. You also did this three times, spending all your money on commutation tickets between England and Hollywood. Still nothing much happened. You got a few parts, most of them small, all of them routine, none of them leading starward.

During the last invasion, you were down to your last dime and eating mostly cokes and sandwiches on the cuff at Schwabs Drugstore on Sunset Boulevard. You still patronize the store regularly.

In those lean days, you used to sit on a bench at the bus stop on the corner of Laurel and Sunset and watch the movie stars go back and forth. When the strug-

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1. Does not irritate skin. Does not rot dresses and men's shirts.
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ACT I: Back Home to Mother . . .

Mary expected sympathy from her mother when she left Joe after that last big quarrel. But what she got was better—good, sensible advice! “Of course you know about feminine hygiene,” her mother told her, “But

listen to me, dear . . . *now-and-then* care isn't enough. A wife shouldn't risk her marriage happiness by being *careless* even once!” She advised Mary to use Lysol disinfectant for douching—always.



ACT II: Love is a Wonderful Thing!

Joe and Mary, together again—and now their love is even more beautiful than at first! Yes, Mother certainly knew best. Since Mary started using Lysol always in the douche, she knows

for herself how *thoroughly* this proved *germ-killer* cleanses. Lysol is far more dependable than salt, soda or other homemade solutions. *Really does the job . . .* easily and inexpensively, too.

Check these facts with your Doctor

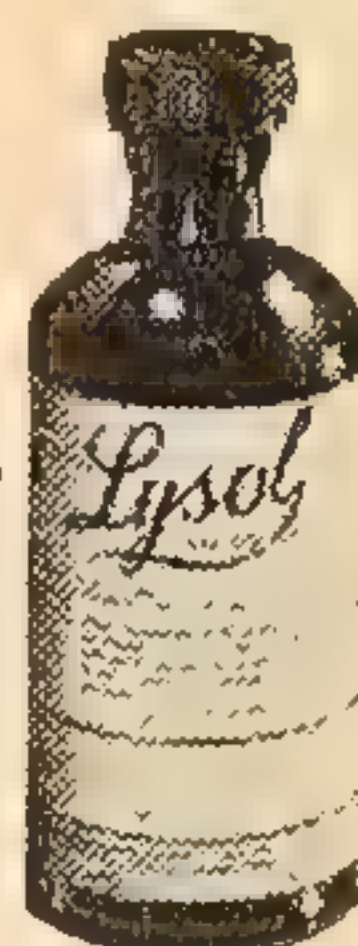


Proper feminine hygiene care is important to the happiness and charm of every woman. So, douche *thoroughly* with *correct* Lysol solution . . . always! Powerful cleanser—Lysol's great spreading power means it reaches

deeply into folds and crevices to search out germs. Proved *germ-killer*—uniform strength, made under continued laboratory control . . . far more dependable than homemade solutions. *Non-caustic*—Lysol douching solution is *non-irritating*, not harmful to vaginal tissues. Follow

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For Feminine Hygiene use

Lysol
Disinfectant

always!

gle became too grim and the pangs of hunger too knife-like, you decided to become an agent. You had one client. Her name was Eunice Quedens. Rechristened Eve Arden, Eunice is now doing handsomely. “No thanks,” you said with your wry smile “to Milland.” Eve still has your picture autographed to “My One and Only Client.”

In the same thin time, you were kicked out of an apartment house on Sunset Boulevard when you couldn't pay the \$25.00 a month rent. Now you pass the apartment daily as you drive to and from the studio. Recently, you could have bought the place, but didn't.

You ate again, thanks to one of those inexplicable coincidences that make fiction and real life stories so fascinating: Literally down to your last dime you heard, one day, of a job in a down-town Los Angeles service station, so spent the dime to ride the bus to get there. Enter the “inexplicable coincidence” in the person of Paramount's casting director, Joe Egli, who was also riding the bus, his car having broken down. Egli recognized you because he had seen you on the screen in “Bought,” with Constance Bennett, in “The Man Who Played God” and one or two others. He had not been too impressed, but as he watched you that day on the bus, he got an entirely different reaction, took you to the studio with him, promising you work. Which you got. Plenty of it. Beginning with a rôle in “Bolero,” followed by another in “We're Not Dressing,” followed by a Paramount contract *and* a demand from Claudette Colbert that you play her leading man in “Arise, My Love” or *she* wouldn't play. She got you.

After “Arise, My Love” your fan mail, still rather meager, doubled. On the strength of which you were given the top spot in one of the studio's biggest pictures of the year, “I Wanted Wings,” with Veronica Lake. Whereupon your doubled fan mail trebled. Whereupon Claudette, again the goddess in the machine, told the Front Office that unless she could have you for her leading man in “Skylark,” which she was then about to do, she simply wouldn't do “Skylark.” But she did. With you. And it was an even bigger hit than “Arise, My Love.” “Reap The Wild Wind,” under the whip of the old master, C. B. DeMille, came next and you were on your way.

You once told me, “Hollywood is a sort of false front town. You go out with people and, whether you like it or not, you have to be sort of like them. You must be dressed to the nines, even when window-shopping. If you're not, you are failing your studio, which has invested in you, handsomely, and expects you to be the same. You have to smile at people you would rather bite. You can't be you. That is,” you explained, rather cryptically, “not if ‘you’ is ‘me.’”

You've had one recurrent dream all your life: You are walking down a staircase. The moon is looking in at you through a window, with a “horrible, awful face.” It is saying, “Come here, come here, come here . . .” If Freud were analyzing you, would he, I wonder, make something of this?

In spite of your slightly frost-bitten way of looking at several things in life,

or pretending to, you have so much sentiment: You get longings for places and things. Like you once spent a week at Sun Valley and have a recurrent nostalgia to go back. With you, nostalgia means action. No sooner do you think about a place you want to be than you are practically there. You have stayed in the same suite at the Waldorf Towers every time you've visited New York for the past eleven years. You always have the same thing for lunch, which is also your breakfast—eggs Florentine and, in season, a dozen oysters.

You are the same about people. Old friends.

When you were a boy, at home in Wales, your best pal was one Donald Hope. Three times a year with seasonal regularity, you and Donald ran away to sea. Usually you got no further than a neighbor's garden, where you slept overnight, "with wet branches over us." Once you got as far as the mouth of the River Neath. Then your father got there, too. You were "scared" of your father. You still stand in awe of him.

Time passed and Donald Hope turned out to be a surveyor. You hadn't heard from him in ten years. One day in 1938, you had a letter from him from somewhere in the jungles of the Amazon. He wrote that the mail boat had brought in some movie magazines and that he had read an article about you. Made him wish, he said, that he could see you again. That did it. You said, "I decided I had to see *him*. So I found myself living one of our runaway trips again. By plane to Miami, then to Merida in Mexico, to Haiti, to Trinidad, to Cayenne, to Georgetown, Demerara, British Guinea—a six-day trip, 9,000 miles, I traveled to spend one day with Hope. It was worth it. We talked. Talked and talked and talked. We took up just about where we left off. Time and different occupations hadn't separated us. Not really. Friendship," you added, with a warmth it was nice to see in your dark blue eyes, "real friendship is like that."

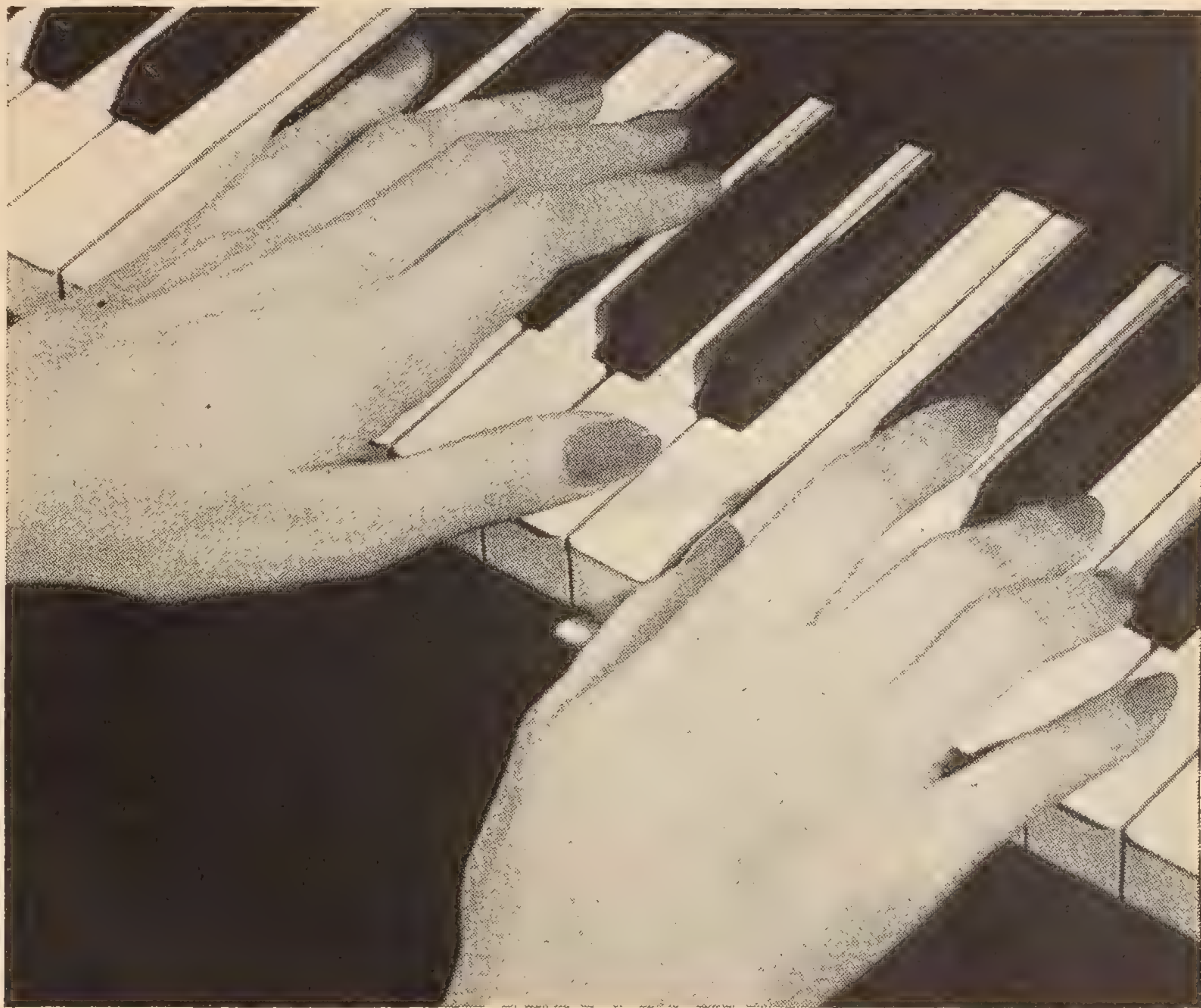
Then there is Danny. Christened Daniel David. He's going on six. You call him "D." He calls you "Poppy" or "Popsy" or, quite often—you told me this yourself, Ray, and don't say you didn't—"Popsocola." You said, "I read the funnies to 'D,' and how I hate it! The ones I like—Blondie and Dagwood and Prince Valiant, he doesn't like at all. *He* likes," you said, with an expression of mock melancholy, "Mickey Mouse. And Pluto. At Balboa," you went on, "I take 'D' sailing in a small sloop. That's fine. That's fun. But then he insists on my going swimming with him. In May. In June. When the water is icy cold. Oh, boy, how I suffer!"

The point is, Ray, that you go.

You haven't much versatility as a cook. Except with chicken. You can cook chicken fifteen different ways. "The best chicken," you added modestly, "you ever ate." Your virtuosity with chicken comes from your mother who taught you how to roast chickens, cream them, do Chicken Newburgh, Chicken Paprika, chicken with dumplings, and so on.

You are, for those who like to take the measure of a man, six feet two inches tall, have dark brown hair, with some

"Her Hand, in whose Comparison all Whites are Ink"—William Shakespeare



Obviously, Will, your heroine never had to clean a stove

Can you clean a stove, do dishes, scrub a floor by day and *still* rate compliments on your hands that night? *You can* if you'll use Pacquins. No rough, red hands for you. You *can* keep them looking white, lovely.



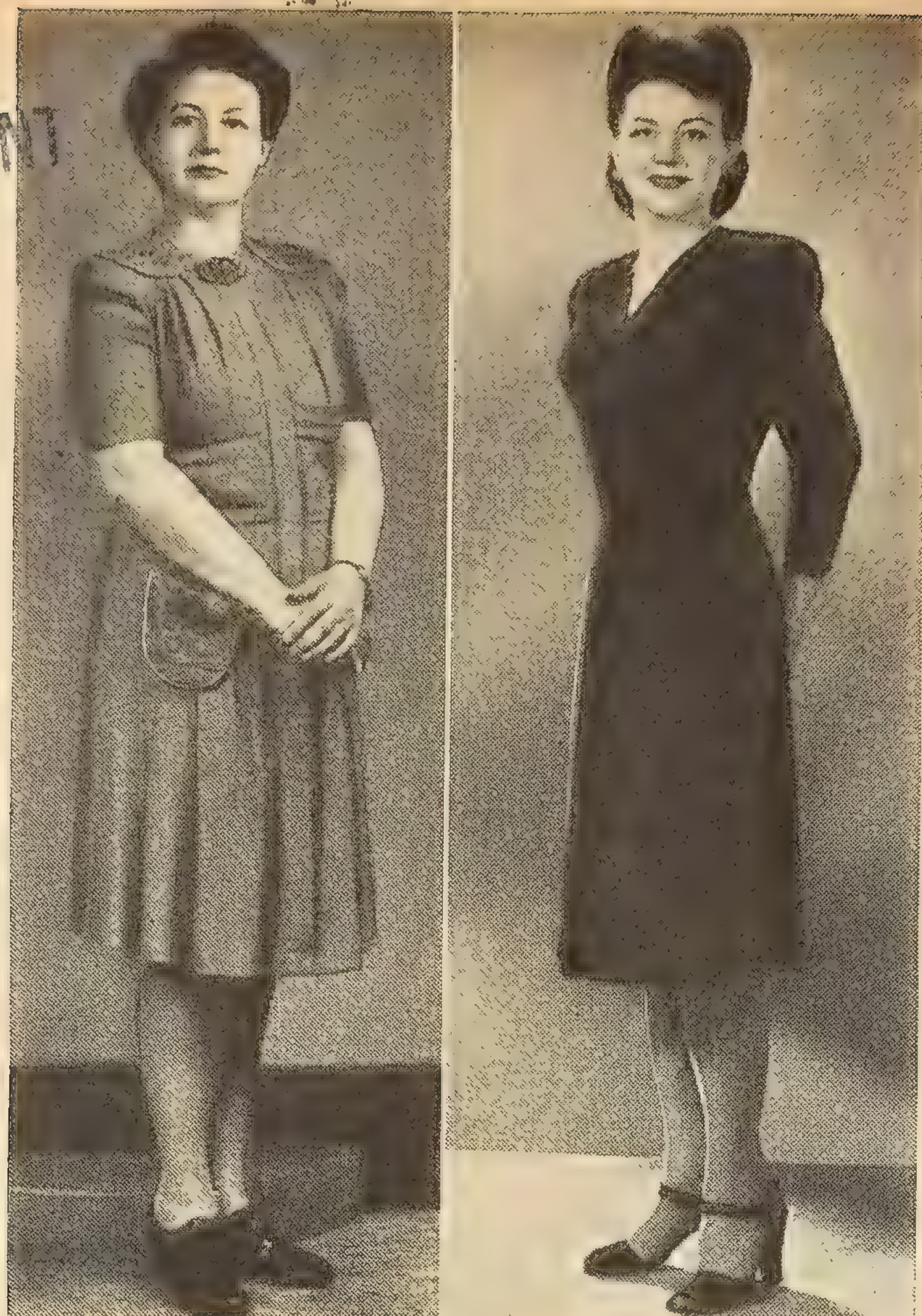
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gray in it, which is becoming, dark blue eyes and what the elder novelists would describe as an "interesting pallor." You usually look tired. And just-about-to-be-bored.

One of your passions is shirts. You buy the material for them and have them made. You find the strangest materials. You recently *bought* some yardage—it simply *yelled*—that was made in Guatemala.

You are subject to terrific enthusiasms for one thing after another. But you are no smatterer. You get the best out of, exhaust each enthusiasm before discarding it for another.

There was your workshop. That lasted nearly five years. You made furniture in it. Then you nearly lost a thumb and you sold the contents of the shop to Franchot Tone. Then it was your boat, a 55-foot yawl you bought from George Brent and recently sold to Dick Powell. For a time you were the daring young man on a madcap motorcycle. You sold that, too. Last year it was bull-fighting in Mexico. You made several trips to Mexico and brought back some wonderful bull-fight posters by Covarrubias and others. And a wonderful collection of bull-fight movies which you yourself made in color.

Right now you collect paintings. You have a couple of Dali's, and dream of them. You are also learning about music. And you are tremendously interested at present in ballet.

You suffer from migraine headaches. But do they always account, I wonder, for your sudden departures bedwards at odd and unexpected moments? I mean, you'll be at someone's house for dinner, or people will be at your house and you'll develop one of your migraines and go upstairs. This usually happens, as in an off-moment you, yourself, admitted, when you have a particularly fascinating book on the bed-table.

You also admit that your worst fault is "intolerance of people." You said, "I will not sit and be bored. Just can't do it. Just say, 'I'm going to bed'—and I go to bed. Life's too short."

At your most sociable, you are never the life of the party. When your best friends, the Fred MacMurrays, the Joel McCreas, the John (Hedy Lamarr) Lodgers, the Tom (Loretta Young) Lewises, the Joel (Claudette Colbert) Pressmans—you've never got over being grateful to Claudette—come in, you usually sit in a corner and watch the goings-on. If you are definitely bored, but do not remove the body, you sometimes read. Or turn the radio on. You have terrific powers of concentration. Bombs could be dropping like confetti and you'd sit and read, nor miss a syllable.

"I don't mean to be rude," you explained briefly. "It's just that I have a one-track mind."

You hate people who use bad language. You have your share of humor. You like to tell that when you first came to Hollywood, one reason you didn't get good breaks in pictures was because you had an English accent so broad you were narrowly limited. "I was advised," you recalled, "to make friends with a nice American girl and stick around with her. Well, all Englishmen like Southern girls.

So I found me a peach from Pineapple, Alabama, and I stuck around with her and came out with the darndest Southern accent you ever heard!"

You are not proud of anything you have done in pictures—except for some scenes in "Till We Meet Again," and of your latest pictures, "Kitty" and "The Lost Weekend."

Speaking of "Lost Weekend," you said, "No one has ever before made a picture about an unregenerate and uncompromising dipsomaniac like *Don Birnam*, the chap I play. It will be either a great success or the greatest flop in the world. But," you added, "talked about."

According to Jane Wyman, who co-stars with you, you have good reason to be proud. "As *Don Birnam*," Jane said, "Ray is terrific. This picture will open up a whole new career for him."

You said the same thing about Jane, which looks like a couple of super acting jobs are in the box.

Inclined to scoff at many things in Hollywood and in the studios, you were practically a hospital case when you came to the end of the monumental five-day binge-o on which, in the character of *Don Birnam*, you went all out. Which shows how seriously you can take your job when it's worth taking seriously.

"We should be making 'Lost Weekend' in Technicolor," you said, limping into the set one day. "I could furnish the blacks and the blues."

And so you could. For, in simulation of a collapsible guy with a load on, you had to fall down so many times your knees looked, you said, "like raw filet mignons." From leaning on bars for hours at a time, your elbows are permanently calloused. During the scene in which you are shown frantically searching your flat for a hidden bottle of rye, you cut your hand so badly on a nail in the clothes-closet you had to have it taped with flesh-colored tape to camouflage it for later scenes.

Your fall down the flight of stairs in the flat was a masterpiece of realism. It was also a masterpiece of masochism since you waived the services of a stunt man and insisted on doing the scene.

During the production you didn't shave for days. The sets were tiny and closed in, and so were you. You left the studio at night, depressed and done under and talked about the picture, and lived the part at home.

"Sounds hammy," you said apologetically, "but at least it's the first time in nine years it ever happened."

You added, "It's the mental strain that got me down. I acted like a drunk so long I got to feeling like one. My eyes were actually bleary from drinking cold tea, supposed to be 'vile likker,' from morning to night. I pretended to have a hangover so much my head ached most of the time. When the day's work was done I couldn't stand even the sight of 'spiritus frumenti.'"

The most colossal drunk the screen has ever pictured is, privately, a model of sobriety. For Ray seldom takes a drink. And never takes one at home. "Never think about it."

Quite a number of clues and keys, as I said, but still, as I also said, a somewhat baffling character. Don't you think?



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Continued from page 39

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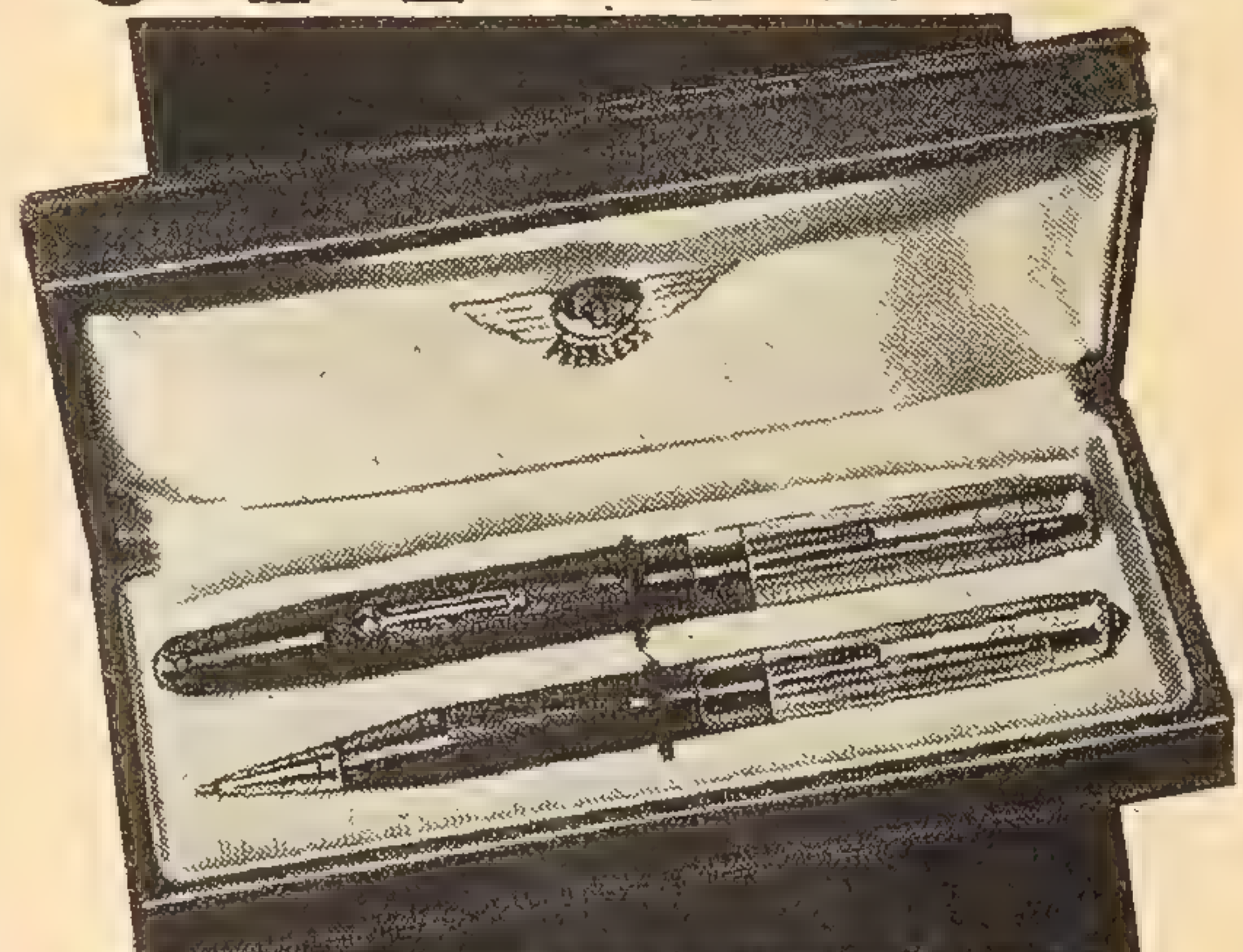
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in which he played the nasty nephew; in "Ball of Fire" as the hoodlum who got clunked on the head by a picture whose cord had been burned through by one of the resourceful professors; in "Ministry Of Fear" as an excessively irresistible Nazi; as the blackmailer in "Woman In The Window"; and as the foppish son in "The Valley Of Decision." His latest viciousness is exercised against Gary Cooper in "Along Came Jones" and Joan Bennett in "Scarlet Street."

Having gathered a good idea of what this man is cinematically, let us investigate his red-pointless hours, which is to say, his ham pursuits. Let us locate him in a small Los Angeles theater, sitting as inconspicuously as possible in the back of the house, next the wall. Mr. Duryea, seeing one of his own pictures, is sitting with head bowed, one hand shielding his eyes. He winces at some of the lines. He cannot endure to watch the screen. Confidentially, he can't stand the sight of himself in pictures.

After one of these screenings (he never sees his pictures in the private studio projection rooms for reasons of intense self-consciousness), he said to his wife, "Every time I see myself in pictures, I say to myself, 'there is the kind of a guy that I don't like. Not in the least.'"

This fact gives us the first key to the character of Dan Duryea: he is modest almost to the point of apology.

Physically, off screen, he is tall, slim, blond, soft-voiced and cultured. His manners are perfect, his intellect is sharper than a Bob Hope answer, and his sense of humor is 24-carat. During his formative years he toyed with the idea of becoming an actor (during his senior year in Cornell he was president of the Cornell Dramatic Club), but when the time came to select a profession, Dan's father had a talk with the young man.

"If you wish to have a home and a family, if you wish to be a useful citizen," said the elder Duryea, "don't consider the theater for a career. Select a steadier, surer means of earning a living."

So Dan took up advertising during the lush years when every third novel dealt with a hero in the advertising game. He worked furiously, frantically, making a swarm of locusts seem to flit as dreamily as butterflies in comparison. He commuted, and on the train he made friends with an engaging older man who got off at Dan's station. One day this gentleman's pretty daughter, Helen Bryan, was waiting to drive her father home. "We'll be glad to drop you, too," said Mr. Bryan.

That wasn't entirely the way it turned out; Dan was dropped in a manner of speaking that night, but later became a member of the family when he married Helen. It was a beautiful wedding, solemnized in a church in White Plains. The groom wore a handsome dress suit, rented for the occasion, and lost his mind in a quiet way when the bride was very late for the ceremony. Seems that the taxi driver who was to transport the bride to the church got lost and delivered her to

the wrong edifice. It required the better part of an hour to rectify this mistake while Dan engaged in the mental state that the Army would describe as "sweating it out."

Having been a rapidly advancing young bachelor in the business world, Dan—as a married man—worked even harder than before. He carried his work and worries home from the office; he slept little; he drove himself unmercifully. When he learned that there was to be a new Duryea, he really extended his efforts.

One Sunday he and Helen went on a family picnic; Dan got out with the rest of the men to play a little sandlot baseball and noticed that he was no good at fielding, he couldn't run bases, and his pitching arm was unsteady. He felt like macaroni left overnight in ice water. But, manlike, he refused to take it seriously.

A week later he and Helen went dancing. He discovered that it was impossible for him to circle the small night club floor without becoming breathless and dizzy. "Guess I'll have to slow down a little," he thought. "Get more rest."

A few days later, walking from the subway to his office, he knew that there was a bother in his heart. His ears rang. His tongue was dry. His chest was a bellows. Somehow he managed to reach his desk and the telephone. He called Helen. "Now, don't get excited, and don't be nervous, but I think you had better drive into town, pick me up and take me to a doctor. There's something wrong."

The doctor agreed. "Serious heart strain," he said, and ordered Dan to bed. There he lay for three months. When the stork began to flutter around the chimney, Dan thrust himself into an overcoat and a pair of shoes and took Helen to the hospital. "Which of you is the patient?" asked the nurse as the Duryeas ascended the steps.

Dan went home and returned to bed, calling the hospital every thirty minutes. Between calls he lay there cursing his illness, his inability to be with Helen. Those were black moments; and then the nurse had to tell him as gently as possible that his small daughter had been born dead, but that Helen was recovering easily because of her superb constitution and her magnificent spirit.

Three months later Dan and Helen went to Florida to make possible their complete recuperation. During all these months, Dan's former employer in the advertising firm had kept him on half salary, a kindness that Dan has never forgotten. The instant he hits New York these days, his first call is made on the man who stuck with him when the going was tough.

In Florida, Dan had to think about getting back to work. Advertising was out, that he knew—too strenuous. His college friend, Franchot Tone, was doing well on Broadway, and another classmate, Sidney Kingsley, had just written a hit play, "Men In White."

"What would you think about my making a pass at the stage?" Dan asked Helen.

"I think you'd be good," said that loyal wife. "If that's what you want, it's what I want."

So Dan went to see Sidney Kingsley,

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who was casting "Dead End." He gave Dan a G-man part and Dan improved the shining hour by learning the entire play, especially the lines of the male lead. The play ran and ran and ran for 85 weeks. But three weeks before closing night both the leading man and his understudy left the cast for other rôles and Dan had the glittering opportunity to play the lead. Yes, this sounds like a Hollywood scenario, but what good is Hollywood if occasionally it can't make life live up to art.

Dan's next play lasted twenty-one weeks and his next only six. But at no time was he out of work except between one stage door and the next. Then came the hundred week run (fifty on Broadway, fifty on the road) of "The Little Foxes" in which Dan enacted the poltroon nephew of Tallulah Bankhead. When Sam Goldwyn decided to film this play, he signed Dan to filmatize his original stage rôle. So much for the professional Mr. Duryea, matchless menace.

In private life, this quick man with the Colts has never fired a serious shot in his life. As a kid he heard again and again the chilling story about the time his father shot off his uncle's hat with an unloaded gun. Only by a miracle did Dan's uncle escape death. Unlike most boys, Dan didn't want, and never owned, a BB gun nor a .22. Furthermore, he has never been hunting in his life.

In "The Great Flammarion," Dan was required to stand against a backdrop on which were a series of electric globes outlining his silhouette. Eric von Stroheim was supposed to shoot out the lights, with Dan looking as indestructible as possible amid the barrage. Naturally, a professional sharpshooter was engaged for this scene as the camera frame picked up only Dan, then swung around to pick up von Stroheim. The professional sharpshooter loved his work and was fully conscious of his audience of droop-tongued, breathless big eyes. He was supposed to be using only quarter shots in his pistols, but Dan is accustomed to the detonation of quarter shots so knew instantly that a much heavier charge was being used.

There he stood, the bad man, flinching from poetic justice as a marksman smashed globe after globe a scant few inches from the Duryea head. When the scene was shot about half the people on the set wanted to faint.

When he was cast in "Along Came Jones," he had to learn how to handle a pair of pistols convincingly. Enviously, he watched Gary Cooper spinning the shooting irons with masterly nonchalance. "Er—I'd like to learn how to do that," said Dan. So Gary showed him.

At last they were ready to film the first scene in which Dan had to menace local citizens with lead. He twirled his pistols expertly; he backed through the door, kicked the door shut. Then he dropped his gun, causing one chamber to discharge. He was disgusted. Everyone else was tickled to pieces and gave him a bad time.

When the Duryeas moved into their Mulholland Drive home, Dan found a forgotten BB gun in one of the closets. Procuring a step ladder, he climbed up



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to a point from which he could slide the firearm to the extreme rear of the highest shelf in the closet. He didn't want the young Duryeas, Pete, aged 6, and Dick, aged 3, to see the gun and get early ideas.

In other matters, he is quick to instruct his sons. Recently, Dan went on a hospital tour throughout the east. He made arrangements for his wife and the two boys to meet in White Plains because he wanted Pete and Dick to know something of the east, to understand some of the things that Dan knew so well during his own boyhood. He took them up to the family attic, loaded with the castoffs of an active family life; he took them down into the cellar to display the stored fruit and other provender. (There are neither attics nor cellars in most modern California houses.) Said Peter of the cellar, "Daddy, do people actually live down here?"

Neither boy had ever seen a brook, nor a spring. All three of the Duryea men fished lackadaisically with shorn twigs, string and bent pins, showing no surprise when they caught nothing. The two youngsters stripped off shoes and stockings to go wading.

"A little later on I want to take the boys east during the winter. I want them to build snow forts and have snow battles like I did as a kid," Dan told his wife.

When Dan is between pictures (which is practically never) he reads a great deal (considers "The Robe" one of the greatest stories he has ever had the pleasure of devouring, until three and four A.M.), and he works in his garden.

Don't let him get started on a conversational spree about that garden. He is currently growing roses to make Burbank swoon, sweet peas and delphinium that have bees as far east as Denver buzzing his plants.

Sartorially, Dan belongs to the raunchy division, in an elegant sort of way. His sports coats are of the best material, left somewhat unpressed. He likes slacks of one color, coats of harmonizing tones, colored shirts (preferably navy blue) and ties that would sprain a rainbow.

Occasionally someone writes to Dan, congratulating him on his brilliant theatrical work, and asking to what tricks, if any, he attributes the success that is piling higher on his doorstep every day. Answers Dan with husky gratitude, "I've been shot with luck."

Friends, hearing of a current Duryea antic, are now discounting his ability and begging him for word from his personal Hexpert. Seems that he went to the races not so long ago, idly noticed an equine named Air Glory. Having just completed a hospital tour during which he talked day in and day out to some of our flying heroes, Dan viewed this horse's name as a legitimate tip.

He wagered in accordance with his hunch and his belief that horseshoes are practically his coat of arms. Whereupon, Desperate Dan's horse thrust a nose in front of several hastening oaters, and paid \$149.10 to win, \$55.60 to place, and \$19.30 to show.

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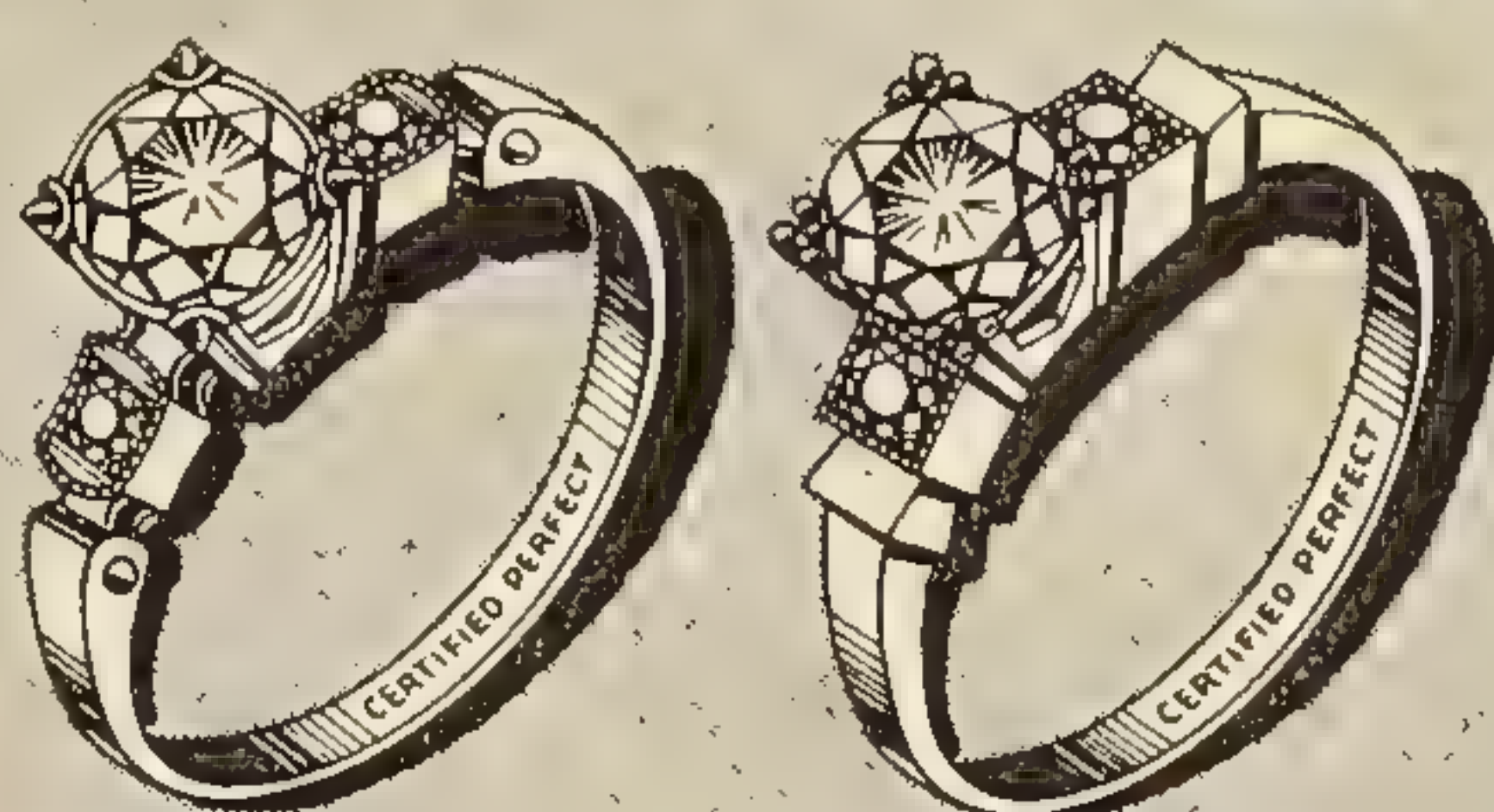
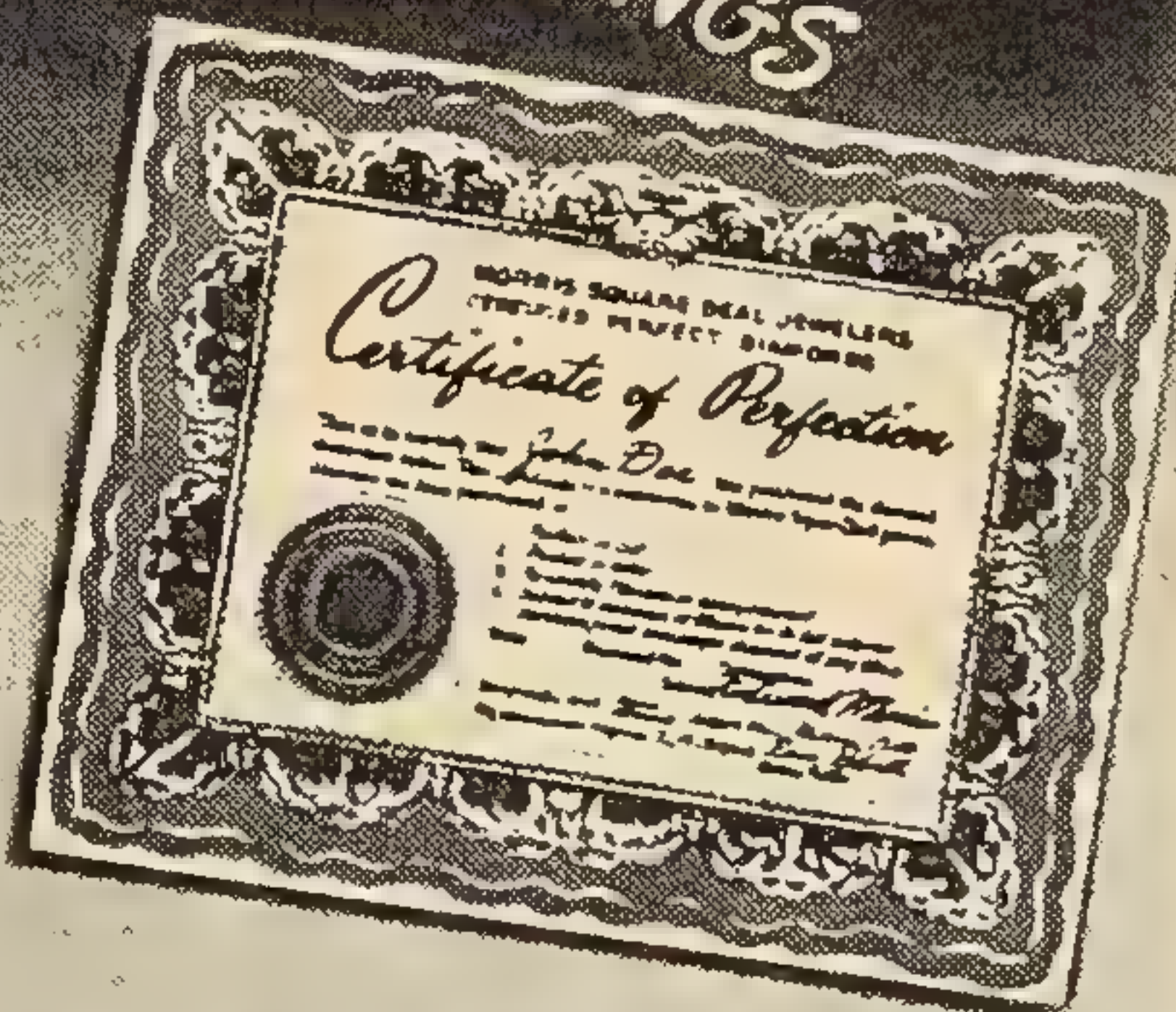
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The Dancing Boy

Johnny Coy

Continued from page 44

then coming far up the St. Lawrence and the ship couldn't sail. A few days later they were put ashore, the company broken up and re-organized, and in the new examination that followed, Johnny was mustered out of the army with a medical discharge. He crossed over into the United States and was turned down again when he tried to enlist in our Army.

"And I was very broke," he said. "After a month in New York the hotel threw me out because I owed two weeks' rent. I couldn't get a job and my mother couldn't send me any money from Canada. War-time restrictions. When I went into the Army I'd been making \$125 a week, but now I couldn't even get a look-in at anything paying that much. But a friend took me to a small-time agent and he found me enough work at \$30 a week in cheap little night clubs to keep me going."

Finally, his highly individual ballet-tap got him a fabulous twenty-two-month engagement at Copacabana and afterward a job as Mary Martin's partner in "Dancing In The Streets."

"The show lasted only three weeks," Johnny said, "and when it started to fold in Boston everyone in the cast loved Mary so much that they offered to go on with it for nothing, just to help her keep it open."

In Boston Johnny danced at the ill-fated Cocoon Grove which was later destroyed so tragically by fire. But when he was there everything was gay and full of jokes—including a little episode in Johnny's so-called private life.

Knowing the fabulous innocence of the kind-hearted kid from Canada, the girls and boys in the show decided to have some fun. Awakened from his first deep sleep one stormy night by a plaintive feminine request on the telephone to "please bring me some aspirin, Johnny—I've got an awful headache!" Johnny, resplendent in red-and-blue striped pajamas, stumbled sleepily down the hall clutching the box of aspirin. No sooner had he entered the room than there was a brisk knock on the door.

"Psst!" hissed the girl, "that's my husband, Scarface Mulligan, the worst gangster in Chicago!"

Ever since he was a little boy Johnny had been an ardent student of the movies and he knew all about Chicago gangsters. He also knew at the very moment that his place was not there but elsewhere—so out the window he went and down the fire-escape through biting wind and swirling snow—four floors down and straight into the arms of the town's most avid gossip-columnist who'd been told by Johnny's loving friends to expect a juicy item at that very place.

Later Johnny fell in love with a girl in Chicago and he left show business flat for two years to be near her. He worked for a while as a welder and riveter and later got a job delivering orders for a drug store.

"But that ended all of a sudden," he said, "when they fired me for getting lost in the suburbs with ten gallons of ice cream in the truck on a hot August day. The romance had cooled off, too, more than the ice cream, so I went back into show business."

Scouts for Paramount saw him in Mary Martin's show and brought him to Hollywood. Besides the two pictures on loan-out to Universal, his home studio has used him in "Bring On The Girls" with Sonny Tufts and in "Duffy's Tavern" and both pictures show his ballet-tap to full advantage.

He's a great friend of Sonny's and Barbara's and goes out to their house in Coldwater Canyon often. Here Waca, Sonny's famous and caustic parrot, sits on his shoulder and says the few kind words of which it is capable while Johnny contemplates in admiration Sonny's twelve huge hens who've never laid an egg in their well-stuffed lives.

Molly Tarleton, one of Johnny's six sisters, has come from Montreal to keep house for him in an apartment in Hollywood and Pat, another of the six, visited them not long ago on leave of absence from her job in the Fairchild Airplane Factory in Canada.

"Pat got a lot of movie offers when she was here, but she turned 'em all down," Johnny said proudly. "She's a beautiful girl with blue eyes and long, blonde hair down to here. The studios just bewildered and confused her, though, and she didn't want any part of them."

When Johnny marries he says it will be to a non-professional, pretty, blue-eyed and blonde. Then he adds with a grin he'll probably end up with a dark-eyed siren with black hair and overwhelming ambitions to be a movie star. He likes to play the races and if he'll take advice from Aunt Connie he'll stop that right now and put his money in the bank. Should a canny Scot make so free with his purse? Tosh, mon!

Before Molly came out and when he was a stranger in Hollywood, Johnny was a pretty lonesome boy. He lived at the Knickerbocker and spent his days walking up and down the streets. Now the apartment he has on the hill is bursting with friends and he put the lot of them to work painting it last week.

When he left a convivial Saturday night gathering not long ago, Johnny found his car parked where he'd left it, all right—but with no engine. He rushed back into the house mad as a hatter. "Now listen, fellas," he roared, "that's not funny! Gimme my engine!" But the fellas didn't have it and Johnny's still trying to get a priority on another.

Like all dancers, Johnny wants to learn to act. He admits that when he's dancing, nobody can tell him what's what. But when it's time to start giving with the emotion, he feels like a lamb led to the slaughter.

This, however, is a much too modest attitude on his part, for according to rumors rolling around Hollywood today, he wrapped Universal's "On Stage, Everybody" right up in a neat package and danced off with it.

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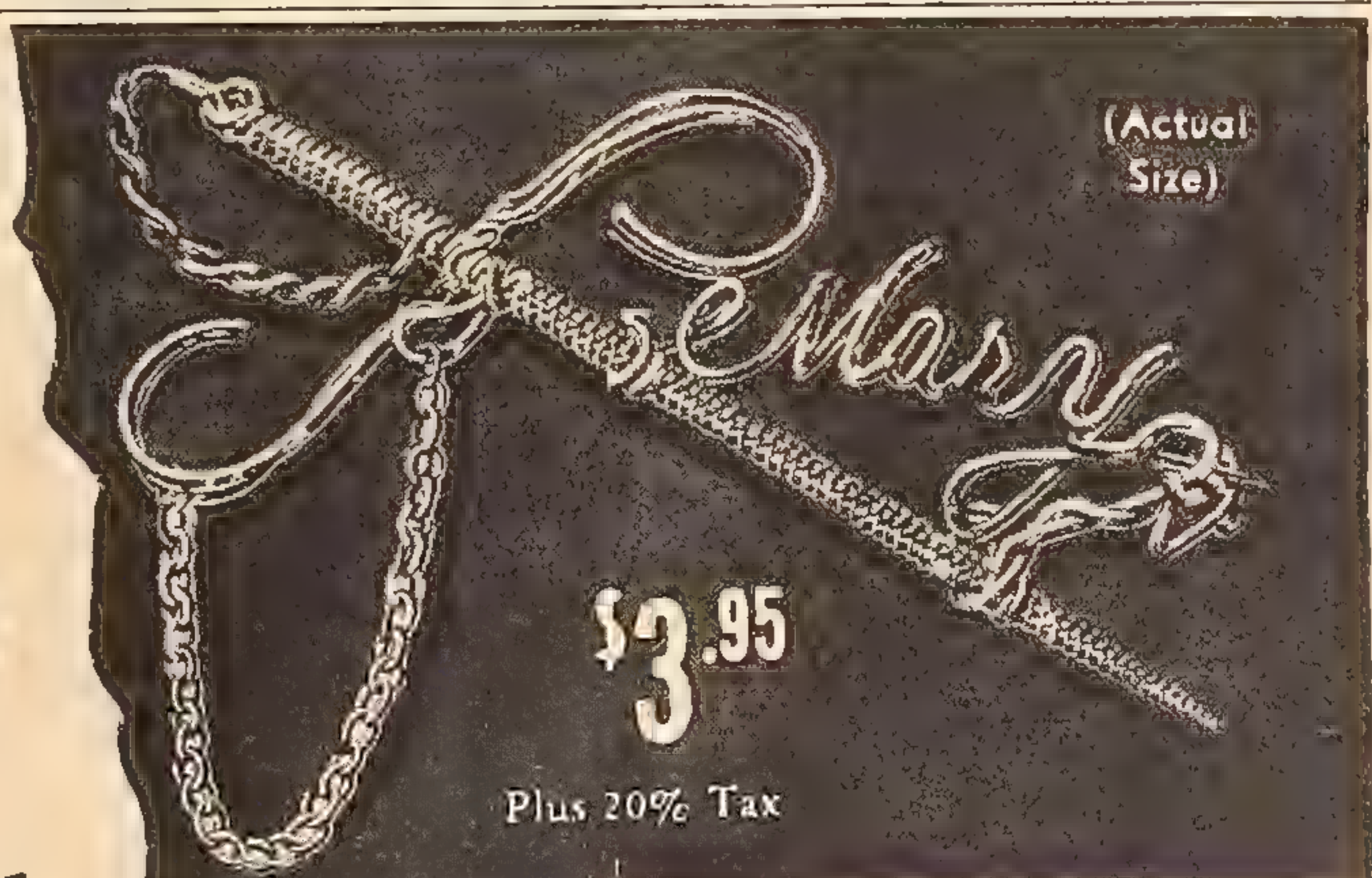
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David Niven Is Back

Continued from page 27

years of war, he wrote to Goldwyn regularly every month, even when he had to scrawl his letter in a bare Italian gully with the sickening crumps of the falling shells in his ears. He wrote to all his friends in Hollywood too, to the Ronald Colmans and to Cary Grant and to Greer Garson and to lovely Loretta Young with whom he was regularly teamed in his pre-war films.

For David looks upon Hollywood as his own home town still and he is pleased beyond words now that he knows he will be back there again this year. "1946 is a milestone year in my life," he laughs, though, being strongly superstitious, he is keeping his fingers firmly crossed. He says he refuses to get "completely worked-up" until his new film is shown on the American screen and he learns what the critics think. It's one of the big British presentations scheduled for early 1946, under the "lease-lend" scheme which Hollywood and London have now agreed upon.

While the fans are considering it, David will be hard at work in Hollywood, starting again where he left off his makeup on the Goldwyn lot exactly six years earlier. He is first to co-star in a romantic modern comedy and then to have the headline all to himself in a more serious screenplay.

For he isn't just the same personality as when he went to war. He jumped to fame with his portrayals of the debonair care-free playboy, typically decorating the driving seat of a high-powered sports coupe or a chromium stool in the most expensive bar in town. But now the times have changed and the men who have been away fighting for freedom are changed likewise. David is tougher, quieter and more steadily purposeful now. His smile flashes warmly and he throws a witty compliment to a pretty girl in the same attractive way but underneath he has a new sincerity and depth.

Sam Goldwyn observed it when he met David in London recently, during his brief visit on official U. S. Government business. "You mean I've grown up," David remarked. "That's fine," Sam replied. "The world has grown up, too." He believes David's star value is even greater now than it was in 1940, since he is so finely and completely representative of all the men who are coming back from the battlefronts.

David's own personal circumstances have changed since he left Hollywood too. Then he was one of the most eligible bachelors who ever danced at the Brown Derby. Now he is a husband and father. Like David himself, his wife belongs to one of England's oldest titled families, being the daughter of Lady Kathleen Rollo, a celebrated London social hostess. She has the delightful name of Primula, which in England is the pale little primrose growing in the Spring woods. Primula Niven is certainly springlike. She is gracefully slender, with fine light yellow hair and an exquisitely clear skin and big eyes that gaze up at David as if he



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David met her at a Services dance in 1941, when he was a lieutenant and she was wearing the gray-blue uniform of the Women's Auxiliary Air Force. They were married a few weeks later, with just forty-eight hours' honeymoon before David went back to his depot.

Primula is essentially a home girl, happily content that way and knowing little of the film world. Yet all David's friends from the studios and the theaters adored her immediately they were introduced. She's natural and simply gracious, with all the serene poise of her family background, unaffectedly interested in David's friends because David likes them. She ought to be a great success in Hollywood.

When David Junior was born in 1942 his godparents included Vivien Leigh and Noel Coward. Noel surprised Primula considerably by sending the baby a handsome silver cocktail shaker as a christening present. "Because I expect my dear godson will grow up to be just like his father," he explained airily. At the moment Junior himself is more appreciative of the Pekingese puppy called Victoria which "Uncle Larry," otherwise Laurence Olivier, gave him. Junior and his Vicky are inseparable companions now and the little dog will go to California with the family even if David Senior has to carry her in his own arms.

Primula Niven doesn't like being photographed much but Junior loves it. He

thetizes our demanding hands to any camera he sees and gurgles with joy when the lens is turned his way. It isn't beyond the realms of possibility that he will be smiling from the screen in the near future, taking a tiny part as his father's son in a picture.

David Senior is devoted to "The Egg" as he usually calls him. He likes to take Junior around with him, for he doesn't believe children should be banished away in a nursery—he thinks they should be taught to have their proper place in the ordinary life of the household. So David Junior sits on his special cushion beside the lounge fire while his parents are chatting films and books and tennis with other adults and sits up to the table at most lunch-parties. He's visited Denham Studios to see his father acting and only yelled when his mother finally had to remove him from the camera truck by sheer physical force.

Like many other wartime couples, the Nivens have never yet had a regular home of their own. For the last two years they have been living in a rented cottage on the banks of the River Thames near Windsor Castle, so Primula is looking forward to her coming arrival in Hollywood all the more since she will then be able to set up housekeeping for the first time. Several of David's friends are looking out for a home for them. He insists on a healthy hilltop location and a big garden with plenty of trees.

For months the Nivens have been packing, ready to leave England as soon as "A Matter Of Life And Death" is

finished. David wants to get back home, back to his work and his friends and the country he now considers as his own. Enthusiastically he tells Primula all about California, glowingly describing the sunshine and the shopping and the weekends at the beach. "I know just how the G.I. brides feel!" she says with a smile. Like them, she's been reading all the books and the Government brochures about America.

Several cases are needed for David's first editions of the English sporting classics and the antique weapons he has recently started to collect. "Some of these old guns will come in very useful for period productions," he remarks, fondling an ugly piece of hardware with which a highway robber held up the stage-coach near York three hundred years ago.

Primula is bringing practically nothing beyond her favorite tweeds and some wool sweaters she has knitted for herself. She wisely realizes she can dress more elegantly in America now that the London stores are mainly filled with plain utility frocks and ersatz furs and loose-fitting stockings of standard thickness.

Hollywood is sure to accord the Nivens a typically warm welcome. David has always been enormously popular there—"the Englishman who's a regular guy" as a local columnist wrote. Now he's coming back again and bringing the two he loves, a star of yesterday who will certainly be an even greater star tomorrow.

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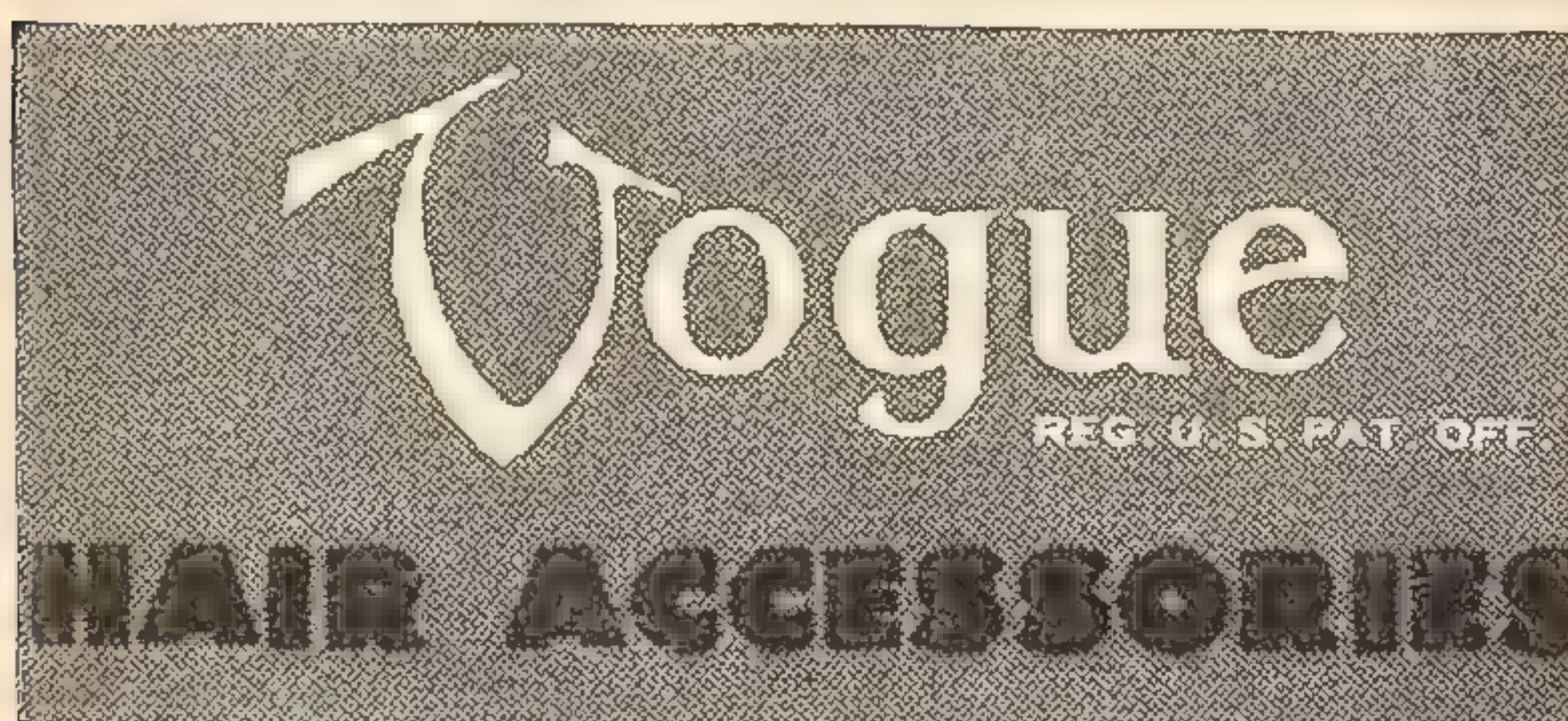
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Stooging For Stardom

Continued from page 35

us by that time and we slept like tops." In the morning—you guessed it—both the car and the driver were gone. Completely.

"We were wearing hiking boots and sweaters and had one suitcase and about three dollars now between us," Don continued, "and the only way to get to Cedar Rapids was by good old rule-of-thumb. So we stood beside the road and thumbed for hours. Whiz!—you should have seen the big cars go by. I guess we didn't look pretty enough. Then we had the bright idea of writing 'UNIVERSITY OF IOWA BY SEPT. 1!' in chalk on the side of our suitcase. The very next car stopped to pick us up and we rode into Cedar Rapids in state!"

When he came back to California later, he and Wayne Morris, another alumnus of Pasadena Community Playhouse, were signed by Warner Brothers to long-term contracts. And here started his real career as stooge for stardom. Just as Patric Knowles was held there as a sort of second-run Errol Flynn, Don was kept as a threat to Jack Carson. Though he was often promised parts "just like Jack Carson gets," he never got them and the contract ended in a year-long, very unpleasant wrangle between the Screen Actors' Guild and the studio. Unlucky Don—the Stooge—was buffeted back and forth in the middle of a "test-case."

A part of the squabble was because of Don's appearance on the stage in "Sailor, Beware!" hit show that ran for nine months. Later, he and some other graduates of Pasadena Community organized co-operatively and staged a hit show themselves. They collaborated on a rollicking comedy of life in a college fraternity house and called it "Where Do We Go From Here?" This title, by the way, is now the subject of litigation between them and 20th Century-Fox, who have used it on a picture recently released.

The co-operatives took a small theater in Hollywood and the morning after the opening, the reviews were ecstatic. Oscar Hammerstein II came to see it on the second night and bought the show on the spot.

However, instead of allowing the boys a run for their money and effort, he closed the piece immediately and took the lot of them to New York, where they went into rehearsal for a Broadway engagement. But because of a difference in direction, the spontaneity and verve of the original "Where Do We Go From Here?" was lost and the production failed after one of the shortest runs on record.

Incidentally, because of their co-operative agreement, the boys voted on any additional member of the cast, for or against—and Robert Walker was one they voted against. But Bob, who's never held a grudge in his whole, sweet life, trotted around with the rest of them evenings after the work of the others was done, and today is one of

the DeFores' closest friends and most frequent visitors.

But Fate had something worse in store for Don besides the failure of "Where Do We Go From Here?" He was about to face a personal disaster that was almost fatal.

"I didn't feel well all through the show," he said, "and I thought it was because I was working so hard. Nothing I ate agreed with me and I could only manage to drink a little milk. Then, right after the closing, I collapsed and was rushed to the hospital and operated on for five ulcers."

He was very near death and the whole family hurried to him from Cedar Rapids. In the two months he was in the hospital all the important producers on Broadway sent him cheerful messages and cartons of cigarettes, but not one of them knew him when he was finally able to totter to their respective doors to ask for a job.

Times were bad for him, very bad, and for awhile he worked at the World's Fair in the Railroad Building. This rounded out some sort of cycle, for Don's father was an engineer on the Chicago & Northwestern for more than forty years.

The dark clouds broke, though, with a part in "The Male Animal," which ran for two years on Broadway. And his work in "The Male Animal" brought him a hurry call from Metro-Goldwyn-Mayer to come to the Coast for a part in "The Human Comedy," starring Mickey Rooney.

Meantime, Don and Marion Holmes, singer with a name-band, had met and fallen in love. Their courtship was intermittent, however, with Don in one place and Marion in another most of the time. But she would fly to meet him, and vice versa, at midway points as their work would allow. They were married in 1940 at Chapman Park Wedding Chapel in Los Angeles, with Judy Garland as matron of honor and Dave Rose, best man.

"Marion's the business head of the family," Don boasted admiringly. "Such brains—and what a personality! People come to the house to see her, not me—and she knows everybody!"

"The house" is modest, comfortable, English, in the Wilshire district of Los Angeles, convenient to the famous "Miracle Mile" shopping center. Don and Marion want to buy the house, but the owner, who lives in another city, won't pay any attention to their queries. They want it particularly because it's home to their Penny Lou (who's the dearest little 3-year-old anybody ever had and the spittin' image of her papa) and for the new baby son who arrived just three months ago.

Though Don's home-life is, and was, ideal, his career wasn't going too smoothly. As I said, Metro had brought him out for "The Human Comedy" and later put him in "A Guy Named Joe." The deal was on a free-lance basis with a conversion clause in the contract. This means that, after a stated length of

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time, the studio has the privilege of converting the player from a free-lance salary (which is higher) to the week-by-week contract salary, which is lower but steadier. When the conversion was eventually made, the contract was dated several months back, thus cutting Don's salary on a retroactive basis. The argument that followed, as to who owed whom \$4,000, went into another "test case" with unlucky Don again in the middle between the Screen Actors' Guild and a major studio.

"Right at that point, I was drafted into the Army and stayed all of seven weeks," Don said. "It only took that long to get thrown out by a medical examiner who took one look at the surgical scars left after that ulcer operation. When he saw those, he found out about my cut-up insides. So back I went to MGM."

But things weren't the same. He was cast in a dog picture, a Pete Smith short; he was vis-à-vis for the tests of aspiring new players. In other words, he was making no progress at all. Even Van Johnson's near-tragic accident that kept him out of pictures so long didn't give Don a chance at the parts he might have played.

"I asked for my release but couldn't get it," Don explained. "If it hadn't been for Mervyn LeRoy I don't know what I would have done. I knew I *must* get on the screen or be sunk. So when he gave me the part in 'Thirty Seconds Over Tokyo,' it was a real life-saver!"

Don decided after that, though, he was tired of being a stooge for Hollywood and all its works; he'd go back to New York and the stage. His good friend Elliot Nugent had a play for him and his agents there several others for consideration. He got gas from his ration board and the three DeFores piled into the car and were off to another world. They got as far as the homefolks in Cedar Rapids when long distance calls to come back began to catch up with him.

It seemed there was a picture at Paramount ("Nope," said Don) with Joan Fontaine, Academy Award winner ("Out-classed," said Don) and George Brent, Dennis O'Keefe, Walter Abel ("I'd be buried," said Don) with William Seiter directing ("Oh," hesitated Don) and Producer Hal Wallis was offering ("We - ll -") a long-term contract with a salary of—

The first week's shooting told the story. Joan was at her brilliant, scintillating best; George, Walter and Dennis at their top in sure-footed, tried-and-true excellence. But the newcomer, the young fellow who was expected to be forgotten in such fast company, was giving the standout performance.

Right after that, Buddy De Sylva was delighted to be able to borrow him for his own first independent production for Paramount, so Don played opposite Betty Hutton in "The Stork Club." Then Wallis took him back again for "You Came Along," with Robert Cummings and Wallis' brand new discovery, Elizabeth Scott.

Don DeFore's through stooging for stardom.



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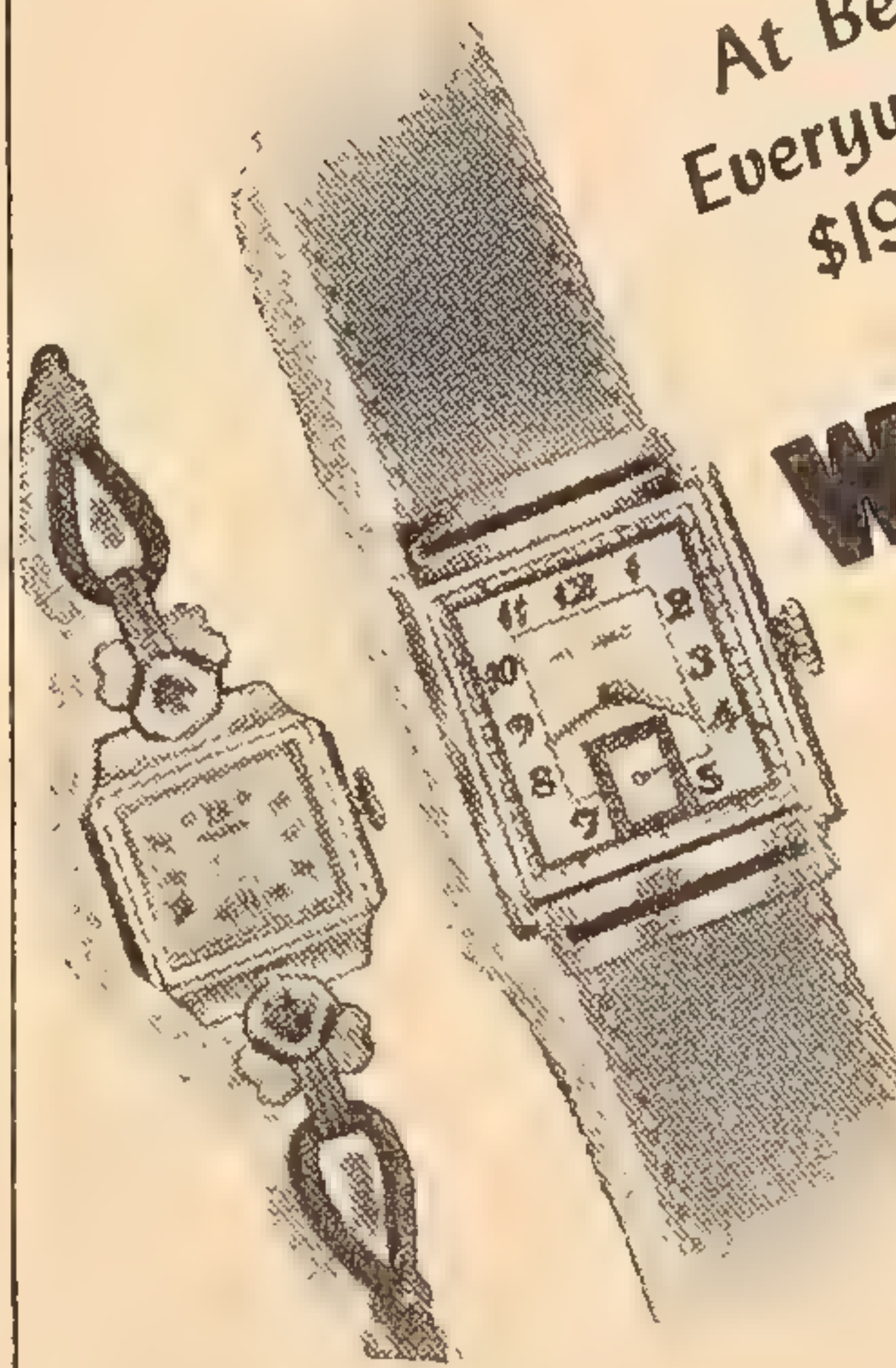


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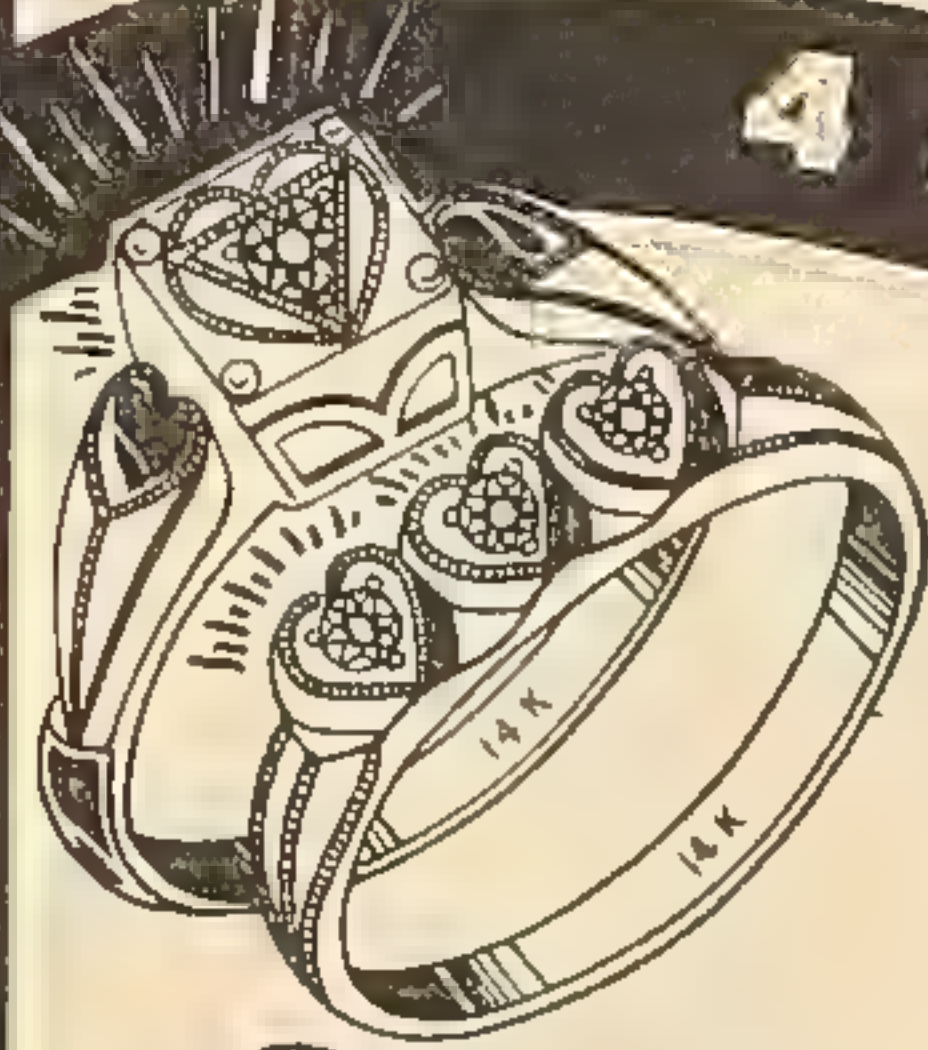
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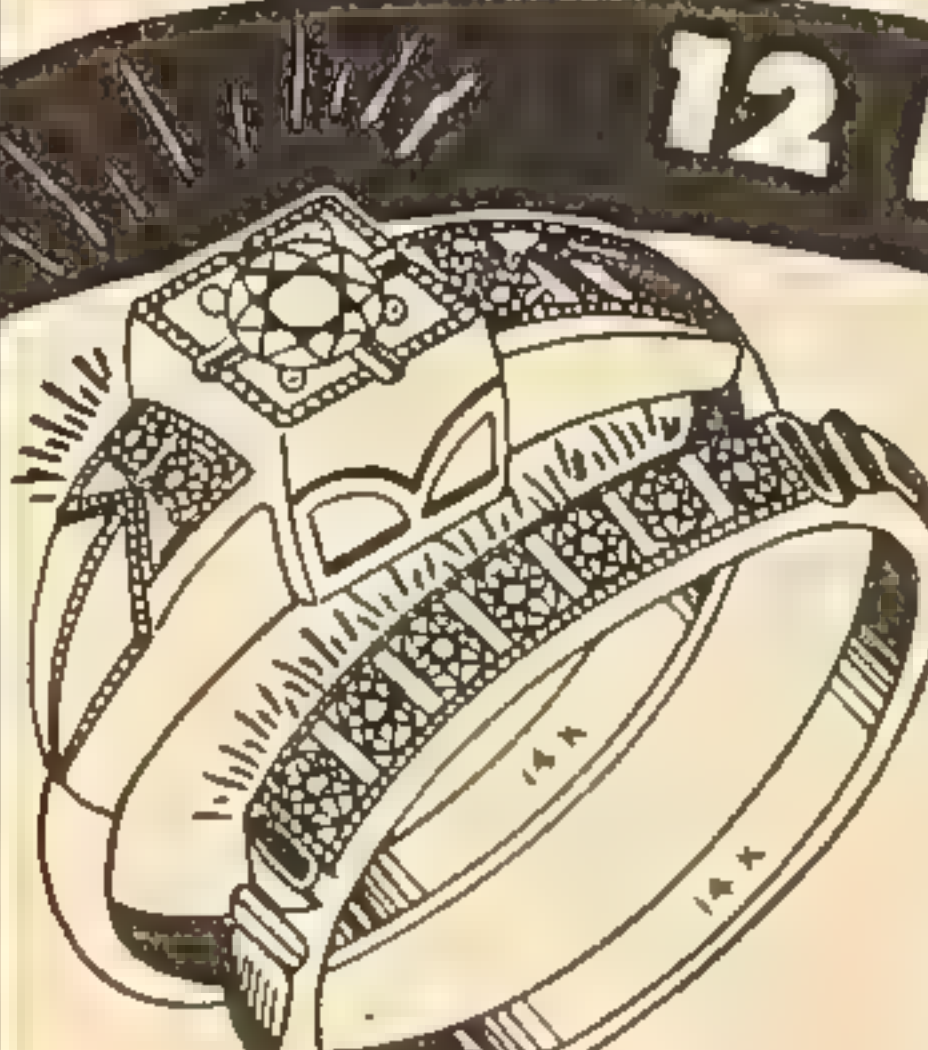
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Advice to Bobby Sockers

Continued from page 28

saw a group of kids tear into a jitterbug demonstration in the aisles of the Mosque theater in Newark, N. J. And it is from such as these, she contends, that the present day bobby-socker came into being.

"I was 14 at the time," she said, "and I had only lately made my professional debut. I was singing with Halsey Miller's band at the Mosque when I suddenly heard a commotion and saw a girl lying in the right center aisle. I thought she had fainted and stopped singing for a moment, but I was really flabbergasted when I saw a boy jump out of his seat and start throwing this same girl over his head. In another few minutes the aisles were full of couples going through the same gyrations."

This was Viv's introduction to the kids who eventually were to be known as the bobby-sockers. At that time these lads and lassies were crusaders in their cult and swing music was at the center of their beliefs. They were bold with their new freedom of expression, and impromptu acrobatics in the aisles of theaters were their meat. But this all ties in with Viv's life story, so let's go back several months prior to the Mosque Theater incident and get her launched in show business.

"I was born in Newark," began Viv on her life narrative, "and if my father had not been a booker in the entertainment business, who knows, I might at this moment be a well domesticated New Jersey housewife. The chances are that I would be just as happy, too, because there's no denying I've had my ups and downs since Daddy got me my first singing date when I was barely 14.

"It was Daddy's job to supply talent

to the numerous clubs operating in and around Newark, and one night when one of his girl singers failed to show up he called on me to fill in. I had been singing at home with serious intentions for two years and I knew all the popular tunes; but that first time before an audience convinced me that a canary has to know a lot more than just opening and closing her mouth to make sweet songs come out. Talk about butterflies in your stomach, I felt like a human cocoon. But this made me work harder to sell my numbers on following dates and I guess the people just liked my spirit.

"Anyway, I knew there was no turning back after that first appearance. I couldn't admit to Daddy that I was scared, and to try to prove to myself that I wasn't I encouraged him to get me more engagements. Neither he nor mother had any objections to my interest in show business, so they urged me ahead. Within six months I was singing with Miller's band and had had my first introduction to the bobby-socks brigade. I was still in high school, only a freshman in fact, and I used to do my homework between numbers.

"After that show at the Mosque Theater I decided I had been overlooking something in my own set at the high school. Every Friday afternoon the kids had a dance and I decided I would go to one to see if the same things were going on there that had happened at the theater. What I saw was positively devastating. Bodies were flying all over the place. These kids had minds of their own, and although their interpretation of the dance was a bit free and off of classic standards it was as individual as pre-war youth itself. I fell in with them



Vivian Blaine expounds her theories about bobby-sockers to a willing audience—Loretta Luis, Peggy Ann Garner, Shirley Doble and Susan Blanchard.

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and became as hep as the next one."

It is Viv's solemn contention that the bobby-sockers themselves have shaped the tastes of the younger generation as a whole. She admits that she herself didn't turn to the extreme forms of swing in her singing until she found out what the kids wanted, and then she gave it to them in large portions.

"You hear prominent musicians say," she went on, "that they introduced jive and started the bobby-sockers on their way; but such talk is all wet. Don't let anyone fool you about the younger generation. They had their own ideas and they demanded that the bands and singers give them what they wanted, just as I went out of my way to cater to them."

"At that time Benny Goodman was the big boy in swing and he got that way because he was smart enough to find out what the youngsters were craving in their music and to give it to them. The other bands couldn't do anything else but fall in line. They began to realize that the more their music jumped the better the kids liked it, and the more important their bands became. A sort of distinction was attached to the orchestras that went to musical extremes. This same popular demand is what has caused an entire crop of crooners to spring up today since Frank Sinatra's first big success."

To get ahead of our story by a fraction, this extremity of expression is what makes Viv so sure that the pendulum is swinging back in the other direction. She is frankly puzzled as to how the younger generation can become more uninhibited and by this token believes that the kids will find a more moderate pace.

"You have heard a lot of high sounding talk as to how the bobby-sockers got that way," she told me, "but having grown up with them I think I know. To begin with, while most of their elders were closing their eyes to the possibility of war the youngsters sensed that it was in the air. They didn't like the idea, either, but they knew they would have to carry the load. They developed a subconscious knowledge that their freedom and fun would be cut short and my whole generation decided to take matters in their own hands. It was as if we were saying, 'Don't try to deceive us. We know what's up and we've got to express ourselves to break the tension over what lies ahead.' Well, maybe we didn't have it boiled down to just such precise terms, but the tenseness was there and that's how we felt."

"It was also true that our elders had changed. They no longer held strictly to the old belief that children should be seen and not heard. That's because children were speaking their minds on issues in which their lives were so directly concerned. They were learning all about these things in current events classes at school. Here again, the youngsters were creating their own pattern of life and parents were intelligent enough to see the need for allowing them to yell their heads off if they wanted to as long as they didn't discard the basic moral standards. When you come down to it, there is nothing wrong with young girls screeching over Frank Sinatra. It's just a healthy emotional release, and young

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Vivian Blaine's success story is a shining example for the hepsters on the 20th Century-Fox lot. Here she's taking Peggy Ann Garner, Loretta Luis, Susan Blanchard and Shirley Doble for a spin.

people have always had a lot of hero worship in their blood."

Viv begged me not to make her sound like somebody's maturing Aunt Amelia with all her serious analysis of what makes a bobby-socker tick, but I think you'll agree that it's rather refreshing to hear the lowdown from someone who knows what it's all about. She certainly convinced me during the remainder of our interview that she was qualified to speak for the rest of her generation. What's more, William Perlberg, who produced her latest picture, told me that she will unmistakably be a star after the public has seen her in "Nob Hill." She was sensible enough to win her success the hard way, and you have to be smart to do a thing like that in the highly competitive world of show business.

Getting back to Viv's own personal story, she knocked around with small local bands in the vicinity of her home town and in New York from 1936 to 1939 before she decided to spread her wings. She continued as a canary, finally accepting an offer to travel to St. Paul, Minn., to sing with Jay Mills and his orchestra on a tour of the Mid-West.

"That's when I began to learn what being an entertainer is really like," she confessed. "Mills wired me transportation money after I had accepted his offer, but it turned out to be just enough

to get me there from Newark by bus. I realized I couldn't turn the offer down, though, because I needed the money. Things had gone wrong between my mother and father and they had separated, and mother was in poor health. Mills could pay me only twenty dollars a week, but that looked good to me at the time. When I arrived in St. Paul after that bus trip I felt as if half the bones in my body were broken, but I knew I couldn't afford to complain. I stuck it out for six months."

Back in New Jersey Viv was out of a job for five months before she got another spot with Erwin Kent's band that lasted for another six months. Her salary was climbing, though, and when she finally took a third job singing at the Governor Clinton Hotel in New York she was dragging down fifty-five dollars a week and with a double room thrown in for herself and her mother.

"The Governor Clinton deal was swell," Viv reminisced, "but I had to do some fancy finagling to keep it—all of which makes a funny story. My agent informed me that a singer usually lasted there for only a couple of weeks, but as many of the patrons were Greek I might prolong my stay if I learned some Greek songs to deliver. I was crazy about the job and was willing to try so I started out to learn Greek songs. Sometimes I rehearsed them almost until dawn, but I finally accomplished what I had set out to do. The customers loved my Greek ditties and I could have stayed on indefinitely at the Governor Clinton if I hadn't come to the conclusion that I had better go on the road again for the good of my own future. During the latter part of my engagement at the hotel I did Greek benefits all over New York and was generally looked upon as a Greek native, despite my then very blonde hair and my Irish, German and English descent."

Viv gave up "this beautiful job," as she described it, because she had a fear of being buried there where she would never have been seen by people who finally gave her a chance at a really top position such as she now has at 20th Century-Fox. In 1939 she took a job with Bobby Byrne's band, which at that time was considered the jitterbugs' delight. She had never lost her conviction that the kids picked the talent that

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landed her in the upper brackets. But this setup didn't pan out as expected and after a week she gave it up to join Al Kavelin and his Cascading Chords orchestra. She didn't know it at the time but she was walking into one of the most exacting routines of one night stands that ever a frail canary endured.

"To give you a slight idea," she illustrated, "I left New York on Wednesday afternoon and as soon as I arrived in Toledo the following Friday night I was rushed right to the bandstand to sing. At one o'clock the following morning we got into several automobiles in which the orchestra traveled and drove four hundred and fifty miles without stopping to White Sulphur Springs, West Virginia. From there we dashed back to Toledo, and at the end of five days and nights the only sleep we had had was a bit of catnapping we snatched in cars.

"This was only the beginning, though. Life became a hectic business of jumping from one place to another with any time we may have had for relaxation consumed in traveling. I had to do my own laundry, of course, but I wouldn't have minded this if we had stayed put long enough for my things to dry. Our incomes were never much above our expenses and on several occasions the kitty was completely empty.

"I remember one particularly desperate predicament we were in down in Lexington, Ky. A good paying engagement had been canceled on us after we had been looking forward to it to get back on our feet financially. We went a whole week without a bit of income, and several members of the band who had their wives and children along were in a bad spot. I even had to pawn a ring and watch that had been given to me when I was graduated from high school.

"And then one night in a small Ohio town outside of Cleveland we came very close to losing another engagement. The truck which carried all our instruments and good clothes was traveling far behind our cars and we had no way of knowing that it had had two blowouts. It didn't arrive at our job until around eleven o'clock on the night we were to open at eight thirty. When it did show up we didn't have time to change into better things and I went on singing in my slacks. The piano player and I had entertained the crowd up until the instruments arrived and luckily most of the patrons were young and hep. But we really gave them the works when we got hold of the instruments.

"These experiences with Kavelin's band really knocked me out, and I decided that I had had enough of the road. I guess mother had been feeling this in my letters back in New York, too, because she had gone in cahoots with an agent and had landed me a job at the Glass Hat café. And boy, did I jump at it!"

Apparently Fate had also been doing a little calculating in Viv's behalf, because it was during her stop at the Glass Hat that a 20th Century-Fox talent scout saw her and arranged for the test that resulted in her signing a movie contract in 1941. Now, with more than three years of bit work to her credit, on top of her various odysseys

with bands, it is no wonder Viv has confidence that she can hold onto stardom.

During her professional career she has had six changes of names. She was born Vivian Stapleton, and in real life she is now Vivian Frank. That last name will be permanent because she took it last Jan. 10, when she married Manny Frank, her business manager. She readily admits that besides her policy of trying to give the younger generation the kind of entertainment they ask for, Manny has had a powerful lot to do with helping her get to the top. Viv's mother passed away in Hollywood two years ago, and with her father remarried in the East, she and her husband enjoy a small world of their own in the film colony.

They live in an unpretentious apart-

ment in Beverly Hills and to all appearances are just a couple of solid citizens who look upon glamor as merely something you read about. They go to movies, to a night club occasionally.

"Those kids are wonderful," said Viv. "Their enthusiasm reminds me of when I was just getting started in show business before audiences that were filled with youngsters who later were to be called bobby-sockers. They've done all right by me, the kids, I mean, and don't you worry about them. When they feel like expressing themselves they do it, which is the way it should be with all honest people. But they'll also get things out of their system and settle down one day to criticizing the next generation. In final analysis, that's the way it always was and always will be."



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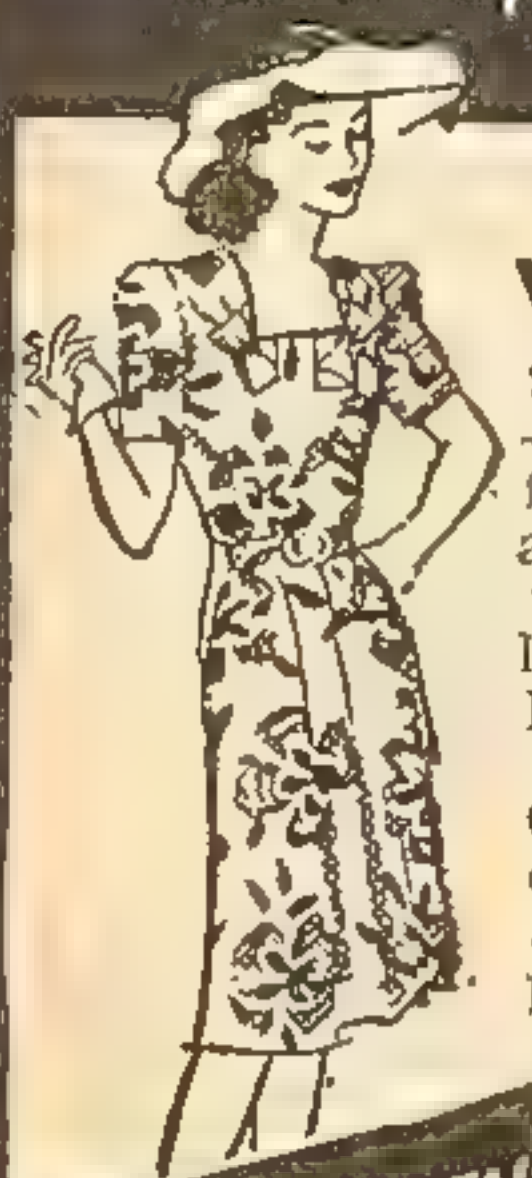
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Continued from page 23

over and say hello just any time now.

Not that I thought he would. An actor who has been on top of the top for fifteen years, who has so much money he's forgotten what a plain little old dollar bill looks like, a guy everyone has spoiled rotten probably would think he was pretty special. He wouldn't be going around saying hello to the hoi polloi.

That's where I was wrong. The scene finished, Clark came over to where I was sitting. Emily introduced us. He turned on the Gable smile, gave with the *Rhett Butler* look, and said: "Hello, honey, are you getting everything you want?" I was miffed, remember. So what did I do? I beamed like a Chessy cat confronted with a bowl of cream. Hard to get, that's me.

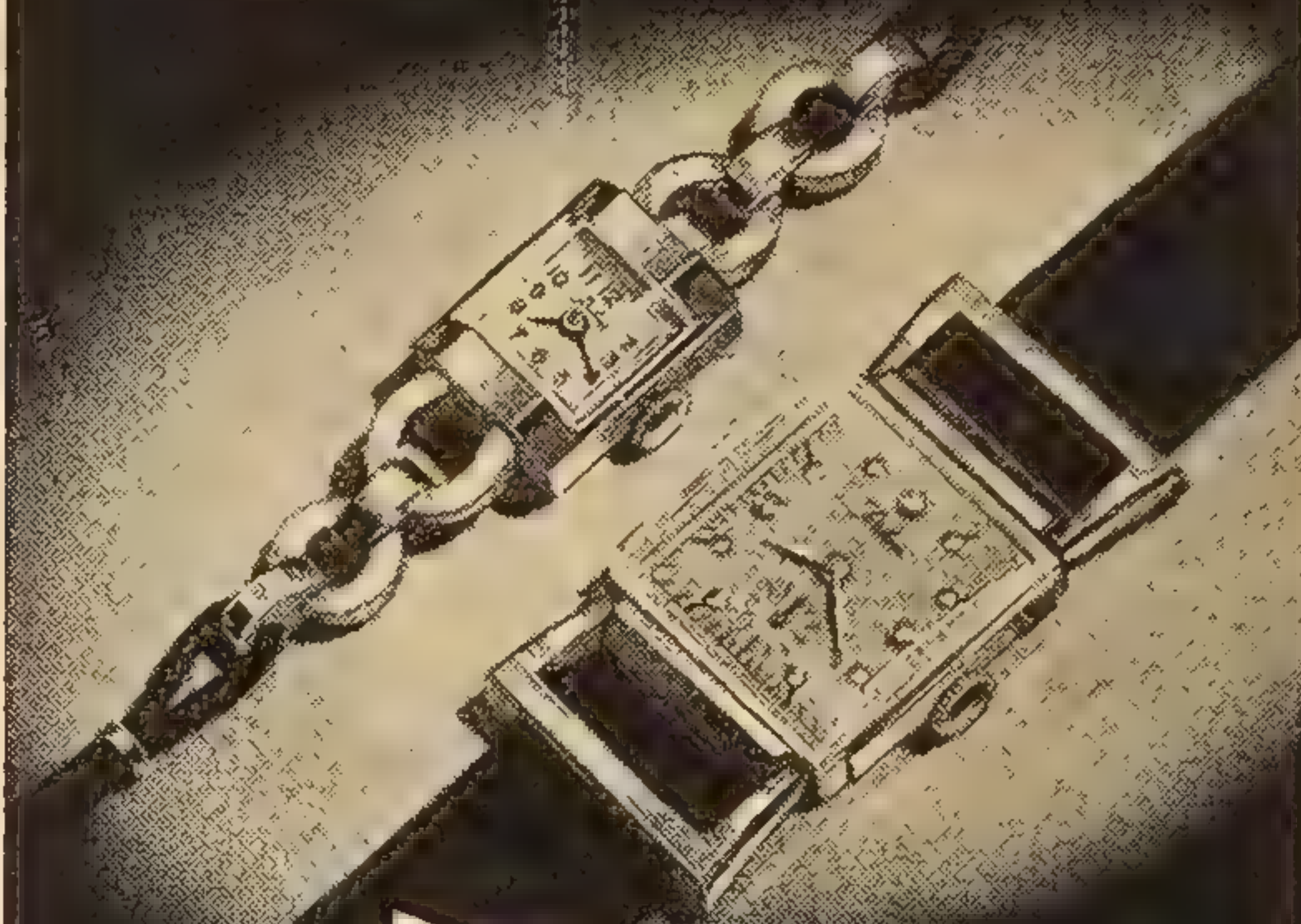
The first thing I discovered about Clark Gable was his honesty. He's been riding that golden chariot reserved for THE top star for a long time, so he isn't afraid of speaking the truth. At this stage of the game it's a pretty good gamble that his house won't come tumbling down if he's honest rather than politic. For instance, I had heard that the fabulous Mr. Gable was a great farm hand; that—in addition to working all day at the studio—he got up at 4:30 every morning to milk the cows. Honestly! So I asked him.

"What've they been telling you, honey?" he said. "I never milked a cow in my life! I never get up until I have to. I'm a lazy man, and the only reason I'm painting the fence on my place now is because I can't find anyone else to do it. On weekends I sleep half the day, sometimes until three o'clock. Acting, in case you didn't know, is hard work."

It is hard work, layman's opinion to the contrary. It involves great concentration, great perfectionism. There is also a nervous tension about "carrying" a million dollar picture, for an actor has a certain obligation both to his studio and to movie-goers: he must give a good performance. If he flops, a lot of other people flop right along with him. Therefore, it doesn't matter that he may feel like the very devil—with a headache to end all headaches or a cold or just a case of nerves—he has to give a good performance just the same. Although Gable is the least emotionally complicated of all of Hollywood's stars and wouldn't know a fit of temperament if he saw it face to face, he is still heir to this nervous tension. Most actors, particularly those of the he-man variety, are afraid to say that what they are doing is hard work. They are afraid some farm hand in Kansas or some oil driller in Texas might give out with a horse laugh.

These people can't laugh at Gable, however, because he has basis for comparison. When he was eighteen, he was making \$12 a day as a tool dresser at Bigheart, Oklahoma. He has been farmer, oil worker, lumberman, salesman, hop picker, rubber worker as well as actor, so he knows what he is talking about. If he says acting is hard work, it's hard work. Still, the average Hollywood star would preface such a remark with a

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deprecatory smile. Gable makes no apologies.

At forty-four, he's honest about his age. "I've been in pictures fifteen years," he grinned. "Hell, I'm an old man, honey!"

"On you, it looks good," I said.

And it does. He's no frail wisp of a man. He isn't carefully prettied up with makeup, adhesive tape and a toupee. He wears no makeup at all. He's six feet, one inch tall, weighs 200 pounds, is slightly tanned. He's just as terrific, masculine and heart-throbby as he was in "Gone With The Wind." And that ain't bad.

I noticed, too, that there is a certain aura surrounding a Gable set. There isn't quite the same atmosphere anywhere else. Perhaps it's because there is no other masculine or feminine star of equal caliber. He's so far up on top that he has no competitors. His hold on the feminine, as well as masculine admirers has lasted well over a decade. During all this time he has been among the top ten box office favorites. With that record, he can now afford to relax and enjoy himself and this is very apparent between scenes. A Gable set is friendly, natural, easy-going. It's different.

Take the instance of Greer Garson. She and Gable are in "Adventure." An Academy Award winner, a star of the first magnitude, she gives a sensitive, fine performance. It may even be that she out-acts Gable. But to the grips, the electricians, the director, it is Gable who is the star of the picture. Therefore, although the "blacks" are often up for Garson on a picture in order for her to have privacy when she acts, it is hard to keep the same artistic atmosphere with Gable around. Somehow the idea of Garbo-like privacy, "blacks," and such-like just don't go with Clark Gable. Despite the fact that he is a great star, he has no illusions about his ability. "I have no desire to go back to the theatah," he grins. "The theatah is a good place to be from!"

That is the Gable America remembers: the guy who laughs a lot, kids himself, and takes life—the good with the bad—in his stride. It hasn't been so very long ago that the world was sobered by the tragic death of his lovely, gay Carole Lombard. For although Clark had been married before to older women, Hollywood had always felt that he and Carole had found a love that doesn't often come to Movieland's beautiful people. Their marriage was so right. Before Clark came along, Carole had been one of Hollywood's most glittering hostesses. She loved night clubs and parties. After Clark, she changed her whole way of life to share his. They went camping and duck hunting; they worked like stevedores on their ranch, or loafed in dingy dungarees and counted their fruit trees. Carole, the glamor girl, became Clark Gable's kind of girl. They were very happy together.

Then came the first great bond drive and Carole was off to sell millions of dollars' worth of war bonds. After ten days, her job well done, it was time to return home. The story goes that she tossed a coin: heads she would travel by plane; tails she would go by train. It came up heads, and she was glad because that

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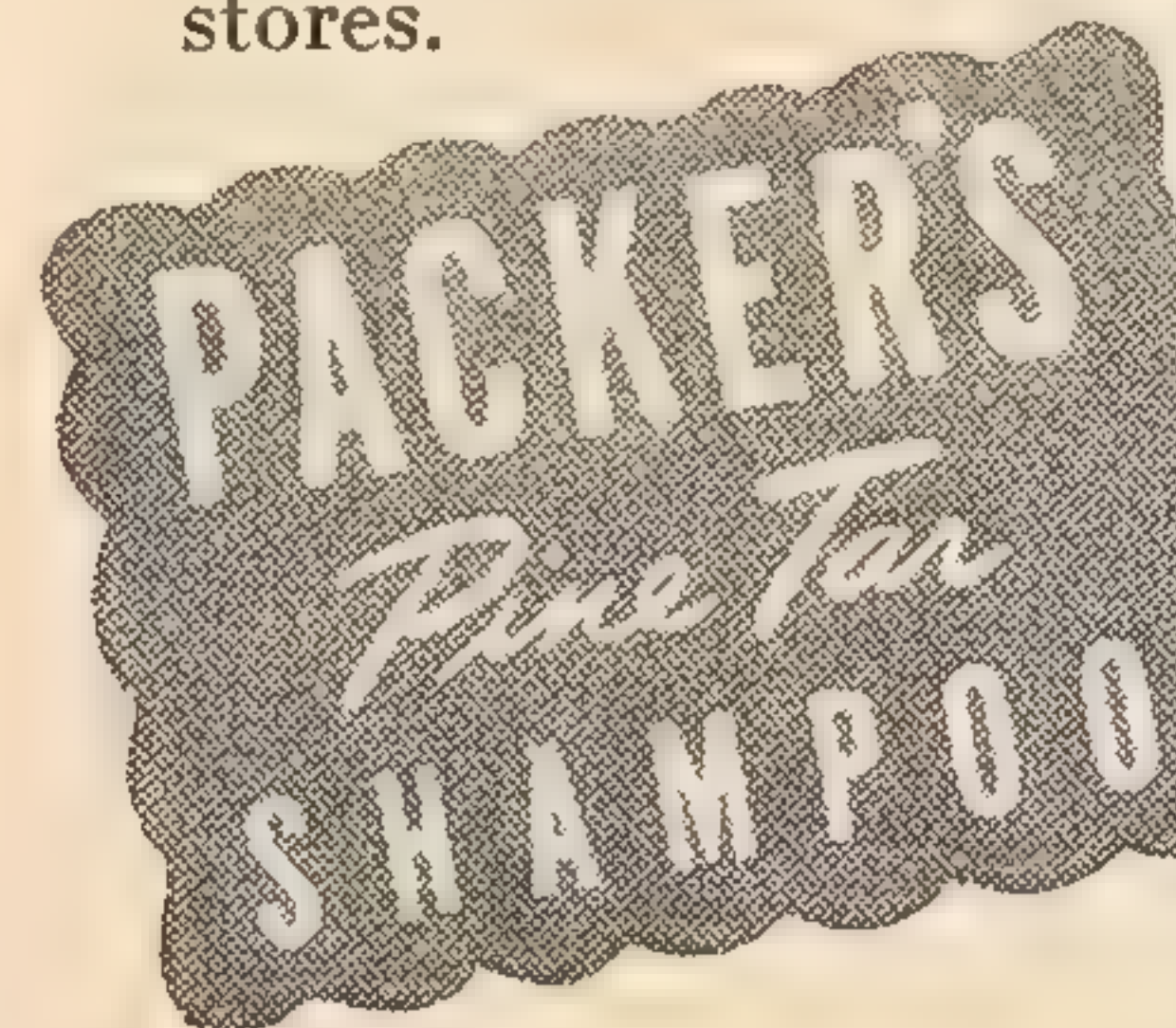
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meant she could be with Clark that much sooner. She and her publicity agent and her mother boarded the ill-fated plane. All three died in the crash.

Clark first heard the news from Eddie Mannix, MGM executive. Together they went to Las Vegas. They were told there had been an accident, but that no details were yet available. When the details came, they were soul-shattering. The tragedy numbed all Hollywood, for it was filmdom's first gold star. A shocked world waited to see what Clark Gable would do.

He carried on. First, he had a job to do. The picture he was working on had to be finished or his studio would lose millions. He went back to work and it must have seemed ironical to him that the title of his picture was, "Somewhere I'll Find You." How he managed to work with curious eyes focused sympathetically on him is a measure of Gable, the man.

The picture finished, he quietly enlisted in the United States Army. Youngsters were doing the same thing all around him, but Gable was no youngster. He needn't have gone. He could have stayed safely at home. Nevertheless, he left his \$250,000 a year MGM salary and the ranch where he and Carole had been so happy. Perhaps he was thinking of the many gallant soldiers who had gone down doing their part and that among them was a fair-haired girl called Carole Lombard.

He went to Officers' Training in Florida. He received his commission as a lieutenant and won his wings as a gunner. Later he formed a photographic unit and was sent to England. While there he was made a captain and awarded the Air Medal for "exceptionally meritorious achievement" in five bomber combat missions. In October, 1943, he returned to the States and worked with the First Motion Picture Unit on the task of editing a motion picture taken during forays over Europe for use as Army training films.

His first visit back to Hollywood, in 1943, revealed a slightly changed Gable. He didn't go out much; his name was linked with no glamor girls. He was more sober in manner, less inclined to laughter. There was a wall of reserve around him. He didn't want people to ask questions, either about his experiences overseas or his life before the war. Because his life before the war was held together by Carole and the memory of this still hurt. During May 1944 while in Washington, Captain Gable became Major Gable. Upon completion of the Army picture, he returned to civilian life. He had served three years.

Like other Americans who had lost loved ones in the war, he found he had to build a completely new life. For the first time since Carole's death, his name was linked romantically with the loveliest girls in Hollywood: Kay Williams, Anita Colby; and in New York, socialite Dolly O'Brien. Today, you often see Gable with a beautiful girl on his arm. But it is strangely significant that his choice has not narrowed down to one. He's having fun, that's all. To Clark Gable, Carole never really left home.

Remembering this, Hollywood does not try to pry into the past. As a matter of

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fact, people don't pry with Gable. He is friendly, warm, a great conversationalist, but questions like, "What does it feel like to go on a bombing mission?" get a definite brush-off. He speaks of his adventures over there with great reticence, and even then he generally twists it around so that he's talking about "his boys" rather than about himself.

"I used to go on a mission about once a week," he told me, "but it would take me a couple of days to get over it. I'm no kid. You leave at 4:30 in the morning and don't get back until around 3:00 the next morning, and you are under tension all that time, and under fire part of the time. I'd come back mentally and physically exhausted. But those kids, those twenty-year-olds, they went out every day. The way those kids become men in a few brief weeks is something that kind of gets you."

The afternoon shadows had lengthened. It was time to go. I gathered up my impressions and dusted them off neatly, trying to figure out just what makes Clark Gable different. First, it is his amazing lack of ego, despite his unchallenged success. This is discernable in little things: the fact that he is honestly interested in the other person, that he actually listens when you talk, and that he would rather listen to you than talk about himself. He has a manner that comes from rubbing shoulders with all types of people in all walks of life. And he has a terrific, sizzling sense of humor. Being with him is fun. He's modest, too, in a screwy kind of way. For instance, he said: "Gary Cooper could have played a wonderful *Rhett Butler*. A half a dozen actors in Hollywood could have played *Rhett Butler*."

Mr. Gable, are you kidding?

Evidently, he just doesn't realize what it is he has. It's sex appeal, mister, and if your mother didn't tell you, you're a big boy now and somebody oughta! The plain truth is that Clark Gable makes a woman conscious of being a woman, and this reaction is as definite when you meet him in person as it is when you see him up there on the screen.

As a matter of fact, I got home in a pleasant little daze, smitten like all fury with one Mr. Gable, and doing the neatest swoon act around the house a bobby-soxer ever saw. The girl next door greeted me with the uncomfortable honesty of ten-year-olds: "Is it true he has big ears?"

It's a funny thing, but, you know, I never noticed!

Maureen Makes Plans

Continued from page 25

I'll always like boats better than planes. After Will had met all my relatives and friends, we could leave Bronwyn with my parents and the two of us could tour Ireland and England and Europe.

"I want to pick up a girl in Ireland who speaks some Gaelic, and bring her back to California with me as a nurse for my children." When I raised a quizzical eyebrow she added, "Oh my yes, I expect to have four to six children. And I want them to be brought up on

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Maureen's father, Mr. FitzSimons, runs a sporting goods business in Ireland. Her brother, Charlie, is a lawyer in Dublin, and her brother, James, is an actor with the Abbey Theater there. The FitzSimons girls seem to prefer American husbands. Florrie, who is twenty-two, married a Canadian during the war, and expects to arrive in America this month. Margo, who is nineteen, married a Marine in London, and will be on her way soon to join him in China. Both girls expect to visit the Prices. But my favorite of the FitzSimons family has always been the very aristocratic aunt who runs a dress shop in London—and who was firmly convinced that if she touched a sailor's collar she would get her wish. None of this wishing upon a star stuff for Auntie.

"And won't it be wonderful," continued Maureen, "to be able to go on a nice weekend trip with your husband and not receive an official 'Report immediately' first thing Saturday morning. After three years of camp following and those 'Report immediately' wires I am a nervous, broken-down old hag."

That, of course, was a case of Miss O'Hara lying through her teeth. She looks about as much like a hag as Margaret O'Brien. And they say she is so luscious in RKO's Technicolor adventure yarn, "The Spanish Main," that she will have the men drooling like a pack of wolves. Even the Hays Office boys drooled when they saw her, and wondered if it was all quite proper.

"Either before we go to Ireland, or right afterwards," Maureen continued her planning, "Will and I will take Bronwyn to Mississippi to visit his family. I particularly want Bronwyn to have her picture taken with her great grandfather, who is almost ninety years old. Imagine, four generations of Prices in one picture!"

"Right away too, as soon as Will comes home, we have to buy a new house. This house was all right when we bought it after we were married—but now that we are acquiring a family it's much too small. Our friends call it the Tip-Toe House. Any time they drop by it seems I am always saying, 'Sh-sh, Bronwyn is sleeping.' 'Sh-sh, Marie has to be up at six to give Bronwyn her bottle and she must have some sleep.' I want a house where our friends can drop by at all hours, bang the refrigerator door, turn on the radio, play the piano, sing, shout, or whatever they feel like doing—and never disturb anyone."

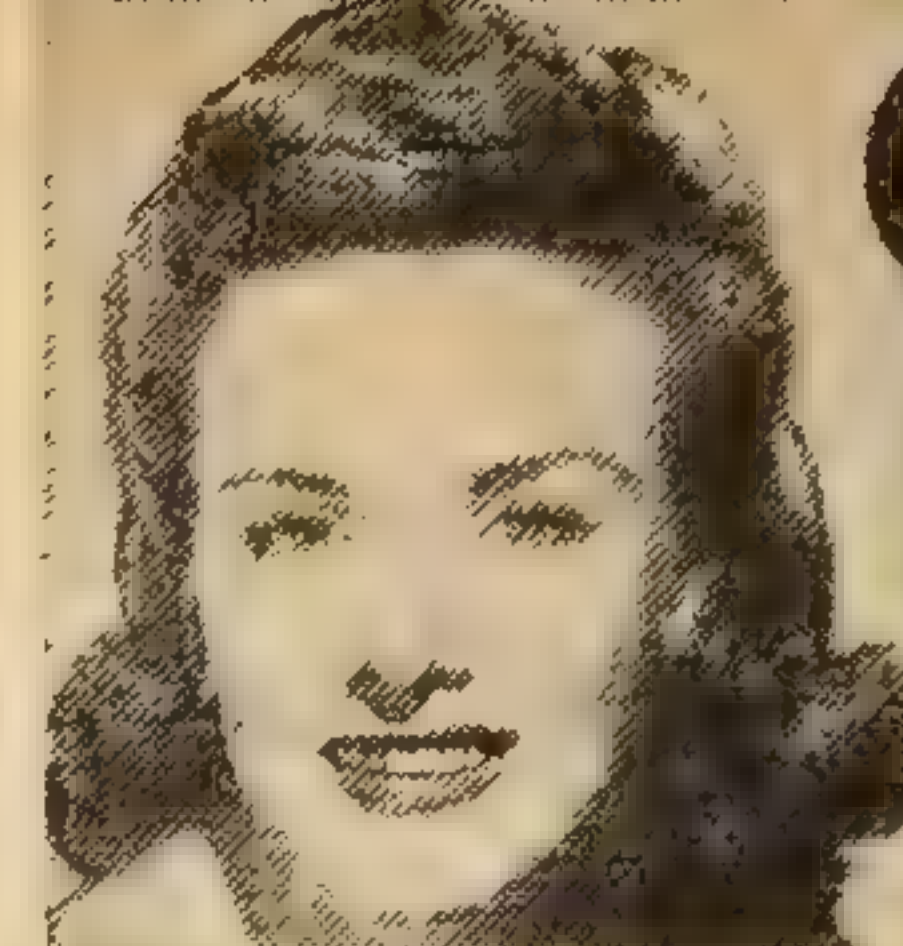
Maureen has never been one for night clubs in Hollywood. She likes her social life at home. And she's darned tired of

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telling people to shush and tip-toe. Including herself. She likes to turn on the radio and dance, and she likes to run her fingers over the piano keys and raise her voice in song.

"And next year," stated Maureen with some vehemence, "I expect to give myself a big, beautiful birthday party. I've never had a birthday party with lots of guests bringing gifts and drinking my health in champagne, or even milk. When I was a child in Ireland my family always took a house at the beach for the month of August. None of my school chums could get there so there wasn't any point in having a party for me. I just had a pitcher of lemonade and some cookies with no one more exciting than my brothers and sisters, who did not bring presents. Florrie and Margo and Peggy and the boys all had birthdays in the Fall and Winter and Mummie always gave them parties. I remember how envious I was of the gobs of presents they received. As a child I always promised myself that when I was twenty-one I'd give myself a birthday party (admission: one gift) that would be a knock-out. Well, my twenty-first birthday I spent in a hospital under an oxygen tent.

"So next I planned something extra special for my twenty-second birthday, which was two years ago. Will was in Quantico, Virginia, at the time, and couldn't get leave, and I spent most of the day standing up on a train—I stood up all the way from 'Buffalo Bill' location in Utah to Las Vegas. A fine way to spend a birthday, I thought. Last year I was in the hospital with Bronwyn and Will was in the Pacific. And this year he's in Washington, and I'm without a party and presents as usual. But next year, ah, next year, with no war and no rationing, I am going to have a bang-up birthday brawl to make up for all the parties I've missed all my life."

Well, everybody save their dimes and give Maureen a beautiful birthday present. After all, we can't have such a lovely person becoming frustrated.



Conrad Janis and Janis Wilson make a charming picture as love interest in Columbia's "Snafu."

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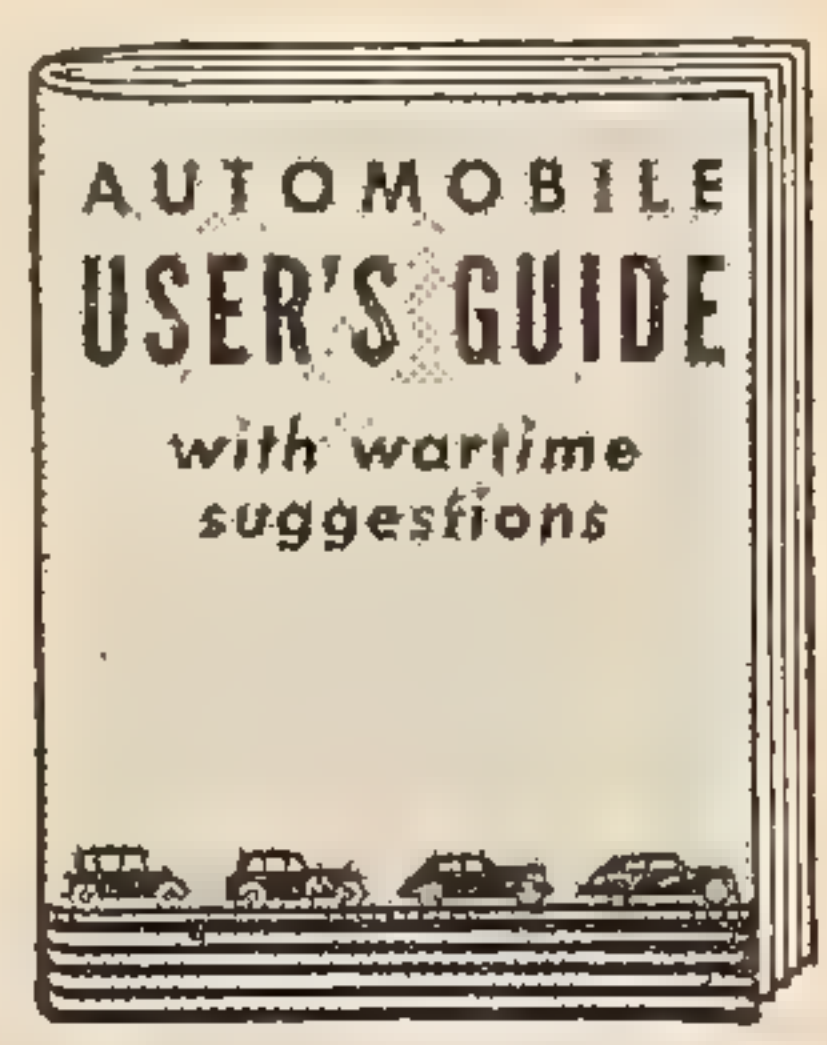
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NO ADVERTISEMENT Happiness for Hutton

Continued from page 33

a singer in a band to one of Hollywood's high-ranking box-office attractions and indications point to a continued rise. Cinderella has found her Prince Charming and the Prince has turned out to be a handsome, 6-ft.-1, hard-headed Chicago business man who knows what the score is and will not be kicked around by any Hollywood glamor.

Ted is good-looking. He easily could step before the cameras and become a heart-throb for any femme. He reminds you of Lee Bowman. He gives the appearance of a play boy—the type many of our glamor gals generally tie the knot with. But when you start talking to him you soon realize he has his two feet on the ground.

Ted readily admits that he came up the hard way in Chicago. He started to work when he was eighteen years old and has worked hard ever since. His father founded the Excel Auto Radiator Company and Ted expanded into another field, creating the Revere Motion Picture Equipment Company. He is general manager of the first named concern as well as president of the Revere company.

How they met has all the essence of a movie scenario. It's the way all girls hope to meet their Prince Charmings. Cupid's arrow was never more accurate and active than the day Ted walked into Chicago's Singapore Restaurant and gazed upon Betty. But let Ted tell it.

"When I walked into the restaurant my gaze fell on Betty. I had seen her for the first time in 'Here Come The Waves' (and you know there were two of her in that picture. I still wish there were two of Betty), but I didn't recognize her. When I was seated I kept looking at her and she at me.

"I've seen plenty of girls in my home town but somehow she attracted me. I guess that's what the French call 'en rapport.' We kept looking at each other and my heart was pounding like a trip hammer. I had never felt that way before. I finally came out of the sudden trance and asked who she was. One of my friends told me. Well, I felt kind of let down because I didn't think a Hollywood movie star would even bother with me. But I didn't take my eyes off her.

"Time came for me to leave—Betty left before me—and the proprietor walked over to me and said, 'Call me up in a few days. I have something very important to tell you.'

"I insisted he tell me there and then. After several minutes he broke down and said that Betty Hutton was interested in me. He said she asked who I was and all the questions a girl would ask about a fellow she was interested in. The proprietor then said I should call the restaurant in two days. I did, and Betty got on the phone and said: 'Are you the fellow with the bow tie?'

"We made an appointment and from then on we saw the town together. Soon the press had us engaged and married, etc. Reporters were plaguing me at the

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factory and life became unbearable. I finally had to throw out the reporters. "In the few months we've known each other we have come to understand each other perfectly. I realize Betty likes her work and I don't intend to interfere. She expects to make two pictures a year. That will give us plenty of time for ourselves. I have business connections in California, so part of the time we'll spend in Brentwood and the other in the Windy City."

How do you and Betty feel about babies? "Betty loves them and so do I. When I gave her the eight-carat engagement ring I said to her that each carat represents a baby. She laughed and agreed."

Betty entered the room and immediately planted a big kiss on his cheek. Betty has no inhibitions. No matter who's around or how large the crowd it doesn't make any difference to her. She does what she wants to do when she feels like doing it.

It's not hard to get Betty to talk and she's as frank and direct in her ways as a baby. It wasn't hard to see Betty was happy. She virtually bounced with every gesture and hugged and kissed Ted with abandon.

What are your plans? "Whatever Ted says is O.K. with me. Anything he's told you goes for me, too. He's the boss," said Betty.

How do you feel about all this? "Just like a dream," she answered quickly. "I've often hoped things would turn out this way—well, they have. Isn't he handsome? Oh, I love him so much! We're going to be happy. I fell in love with him when I saw him in Singapore. No man ever made me feel like this. And when the Huttons love, they love hard. Almost like my part in 'Incendiary Blonde.' You know how hard I loved Arturo De Cordova in that picture? Well, that was only acting, but I had to do that part just as though I meant it. And that's how I feel about Ted (another kiss)."

"When I look back now and think of how things have been breaking for me I consider myself very lucky, although at the start of my career things looked very black. But I guess that's how it is for everybody. You just simply have to keep on punching and you're bound to succeed."

"You know the story of me. Why, it seems like yesterday I got a break with a band in Lansing. Then Lopez happened to hear me the opening night and signed me and when I wasn't the gal he thought I was—well, that's when the lights almost went out for me. But I got so sore about being fired that I put on one of my raving acts and started the style that has brought me all that I ever wanted."

"Yes, life has been very good to me. I didn't go through all the heartaches some actresses have to go through before hitting the top. After I caught on at the Casa Manana I never really had to try out for a part. I was just given it. That made things easier all around."

The bell rang at this moment. Betty had appointments set all day. We made the usual farewells and when we reached the door, Betty shouted, "Wait'll you see my first production!"

"Make it soon," we returned.

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Continued from page 49

He gave Evelyn a long explanation of some of the causes of success. "Diction," he said. "Diction is the actress' most important vocal asset." He added that Evelyn appeared to have a southern accent, and recommended a diction coach.

For two years Evelyn worked for hours each day eliminating the Dixie from her diction. She dropped the word "right" as an adjective, and learned to refer to a group of people as "you" rather than "you-all." She shed "reckon" and "mighty." Almost, she sounded like someone perfected by Ronald Colman from the lower depths of London. During this formative period she did walk-ons in several DeMille productions.

Then a wonderful fact was bruited around Hollywood: David Selznick was going to produce "Gone With The Wind." Breathlessly, Evelyn checked with Paramount officials. "I'm from Atlanta; I'm Southern. There must be some part in it for me." Paramount said that the co'n & cotton kid might try her luck at Selznick's studio.

When she was interviewed by Mr. Selznick he said with a grim smile, "What part would you like?" thinking that, like the remaining sixty million femmes in this country, she aspired to be *Scarlett*.

Drawing a deep breath, Evelyn said, "I'd like to play *Suellen*."

She got the part. Having spent two years learning to talk like a Yankee, her first plum rôle required a perfect Atlanta accent. In Hollywood, an antic of this sort is said to be "just like Hollywood."

After a superb part, it is usually assumed that an actress is going on to more scintillant accomplishments. In Evelyn's case, all the usual signs failed. During a headlong junior romance she had married an equally young Los Angeles business man. At about the time this marriage failed, Evelyn's option was dropped by Paramount.

Whereupon she was signed by Columbia. A pretty glum kid, she worked in a series of B pictures; at least two of them, despite their low budget, proved to be excellent. "The Woman In Question" included in the cast such young hopefuls as Rita Hayworth, Brian Aherne, Glenn Ford, and Evelyn. (Evelyn played Brian's daughter!) Another picture, in which Peter Lorre played a disfigured chap, and Evelyn played a blind girl, was praised by critics.

Evelyn heard that "Here Comes Mr. Jordan" was to be filmed and knew instantly that she had to have that part. She went to the producer. "Well, I hadn't thought of you," he said pleasantly.

"Think of me," begged Evelyn. "I know I can do it."

"I'll think of you," said he. But the next thing Evelyn knew, the studio announced plans to send her east to some sort of a conclave in New York. She had intended to help the producer to think of her regularly. Now she was about to be stymied by distance.



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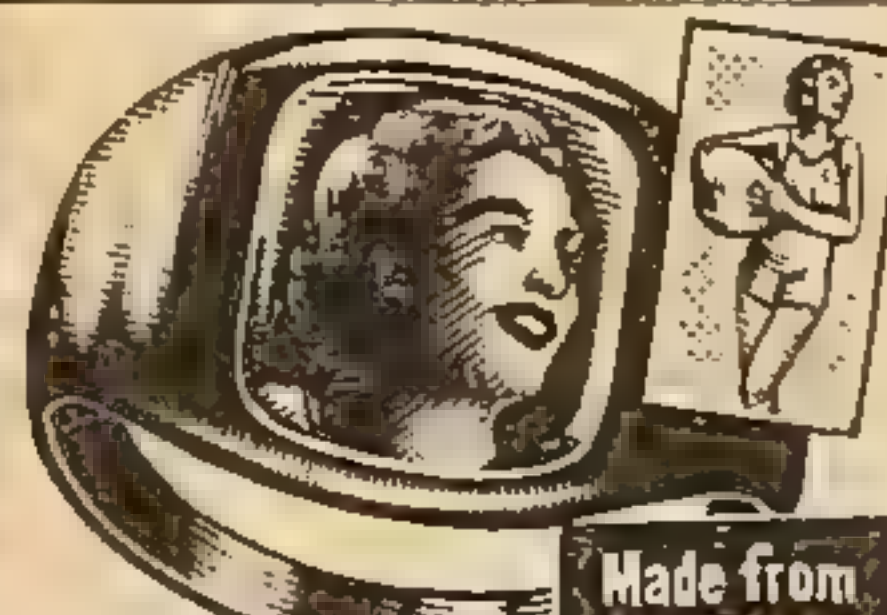
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Did it work? Well, you saw "Here Comes Mr. Jordan." It was the finest dramatic part of the Keyes' career to date.

But Evelyn felt that she had a flair for comedy. In a group, some simple utterance of hers frequently provoked a great howl. "I must be funny," she reasoned. "So why not capitalize on it?"

She managed, by persuading the director, to be tested for the part of the scullery maid in "Ladies In Retirement," the dour picture in which Ida Lupino was a pathetic secretary supporting two zany sisters. In order to keep them in a home, she strangled her employer. A thoroughly grim picture, which managed to offer some hearty guffaws only because of the presence of Evelyn Keyes.

Even so, Evelyn was thereafter cast in straight leading woman rôles. In commenting on this state of affairs, she said solemnly, "In order to do the sort of part I'm plugging away at, a girl should be blindingly beautiful like Hedy Lamarr, or simply glistening with sex like Rita Hayworth, two departments in which I am not registered."

There are people who will give you odds that Evelyn is the equivalent of any designated diva in the business, but that couldn't change Miss Keyes' conviction that her metier is comedy. So, when she heard about "A Thousand And One Nights," she was determined to do the part of the genie. Once again, in line with her policy to pester the daylights out of everyone with a comedy part to bestow, Evelyn got in touch with the producer, Sam Bischoff. "Just test me, that's all I ask. Just test me."

The reviewers at the preview of "A Thousand And One Nights" went quietly mad about Keyes to Bagdad. "This is it," they said; "from now on no one can deny Evelyn comedy parts."

So she was promptly cast in a standard type lead in "Renegades," which was originally titled "The Kansan." But, wearing a flowered 1890 dress, she looks delectable in the arms of powerful Willard Parker.

In March, 1944, Evelyn tried matrimony for the second time when she married ace director Charles Vidor. She tried joyously and with determination to make the marriage a success; she learned to cook Mr. Vidor's favorite Hungarian dishes and she studied the language. But, in the Spring of 1945, a sad-faced girl who was still a bride, boarded a train for Las Vegas, Nevada, for the usual reason. It came down to the old, old Hollywood cliché: it is almost impossible for two careers to flourish satisfactorily under one roof. In discussing her problem with a friend, Evelyn said, "I believe that, if a girl wants to be happily married, she must recognize the fact that woman's place is really in the home. A man, particularly a man who works as hard as motion picture men do, needs to be able

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to come home to a rested, exuberant wife who can listen with real interest and attention to a recital of the day's business woes. If a girl is also a professional and comes home late and tired, she simply hasn't the strength that it requires to be a proper companion. I believe that a husband should always do 60% of the agreeing, the compromising, the getting along. Then I believe that the wife should do 60% of the agreeing, the compromising, the getting along. In that way, a marriage has a 20% chance above average of succeeding."

She added thoughtfully, "Yesterday is a good example of the life I lead. I left the house at six in the morning. I opened the front door that night at 7:10 P.M. I hopped into a tub, had dinner on a tray in bed, memorized several pages of script, and went to sleep. I didn't have the time nor the strength to be pleasant to anyone. I didn't want to talk to anyone, nor take an interest in anyone. I tasted the quiet in my room as if it were clear, cold water. All I wanted was quiet and aloneness. Now *that* is not the attitude that makes a good wife."

There is one answer to this problem, of course: it depends upon the understanding of the husband and his willingness to wait for his wife's companionship until those sometimes long periods when she is doing an easy picture, or is between films.

Aside from her fascinating career mishaps, Evelyn is an intriguing personality. She has just enough of a pixyish quality to be fun as a friend, delicious as a co-worker. She does odd things like saving blouses no matter how weary they may have become; the closet may bulge, the cleaner may buy E bonds with income from repeatedly freshening garments that may never again be worn, still the Keyes kid cannot bear to part from a garment in which she had fun. Incidentally, if she has a miserable time in a new dress, she gives the dress away.

She saves boxes. Rough suit boxes in which garments are delivered from tailors or gown shops; perfume cartons; jewelry boxes; heavy cartons—anything with four or more sides and an inherent hint of after-use. Her garage becomes gorged, her closet shelves make Fibber McGee's storage department seem as spacious as the Grand Canyon.

Her life to date has been distinguished by some rather spectacular escapes from losing it. She was innocently traveling down Sunset Boulevard one evening, on her way home from the studio, when the tail of her eye caught sight of a careening car, bearing down on her from the right, against the signal. Perhaps it might be well to explain here, for the benefit of those who have never been in Los Angeles, that to the north of Sunset Boulevard rise a series of steep hills. Houses situated on these promontories command a dazzling view; occasionally a car, not properly parked, apparently decides to take off for a trip across town.

It was such a car that passed, a scant foot in front of Evelyn's smoking-braked car, just as she did a mental accordion-fold to a fast stop. The driverless car, traveling at a neat ninety, shot across the highway and split itself open on a steel light post.



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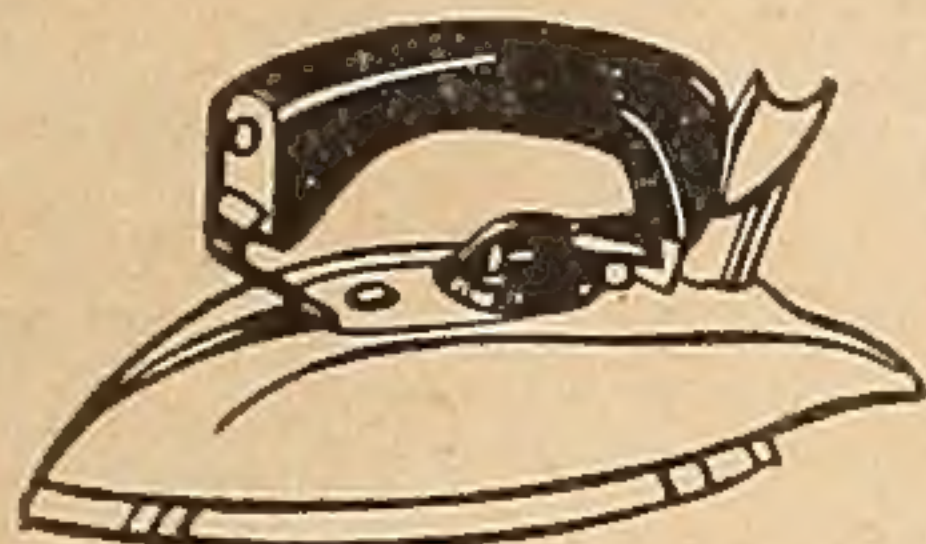
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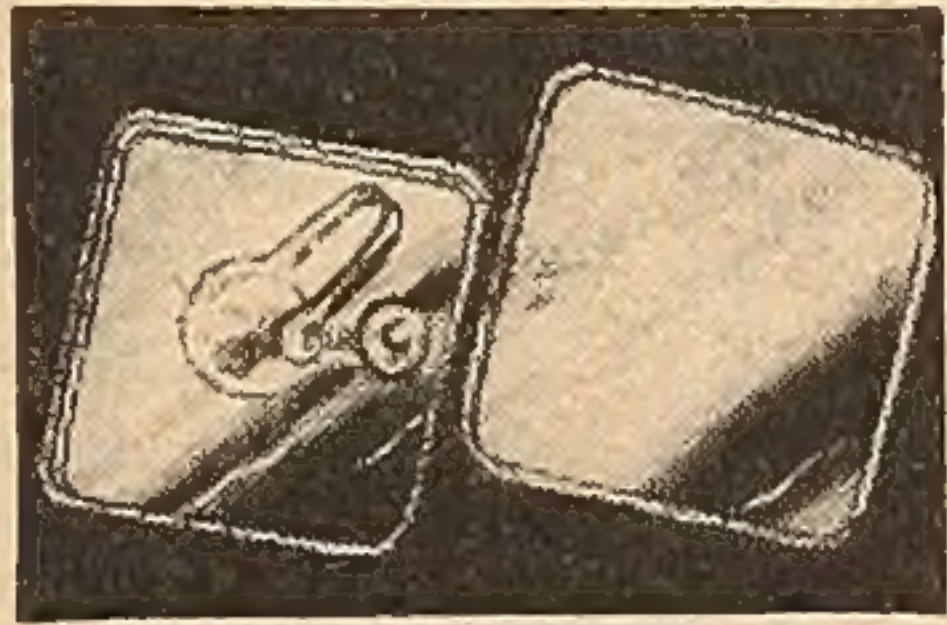
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On another occasion she decided not to accompany her husband at the time, Mr. Vidor, on an errand into Beverly Hills. So Mr. Vidor, alone, was proceeding down Sunset parallel to the Beverly Hills bridge path, when a car came crashing from a side street, was unable to make the right turn necessary to continue down Sunset, and executed a jet-propelled flight into the hedge on one side of the gravel path, and out through the hedge on the other side. Only by dint of excellent brakes and extreme driving skill did Mr. Vidor get his car stopped an inch from the stalled automobile that had bushwhacked into his right-of-way. This was not hazard enough.

At that precise moment a police car poured onto the scene, tossing lead at the stalled car blocking the highway. Mr. Vidor slid into the bottom of his vehicle and a split second later heard a bullet whizz through the open left-hand window and out the open right. Seems that the car which had done the cross-country marathon was operated by a pair of stick-ups who were being pursued by officers; when the bandits were cornered, they opened fire which was heartily returned by the gendarmes. And Mr. Vidor was the innocent bystander who kept muttering to the floor boards, "Thank God, Evelyn isn't with me."

On the other ledger leaf of Evelyn's car experiences is one of the funniest contretemps ever to befall an actress of beauty and imagination. Last January Evelyn was driving Mr. Vidor to the Union Station in Los Angeles, when the car developed distributor-point trouble.

It was a rainy, sodden night; the weather flowed all over the streets and gushed down the gutters. When Mr. Vidor got out of the car to make repairs, Evelyn joined him to hold the flashlight. She was wearing a pair of sneakers, faded jeans, an ancient polo coat, and a bandana (instantly soaked) on her head. When Mr. Vidor protested against Evelyn's getting soaked while helping him, she said gaily, "I don't mind—I'm dressed like a tramp, anyhow, and nobody's going to see me."

Looking like something held over through courtesy of Noah, Evelyn accompanied her husband to the entrance to the train tunnels. How was she to know that the elegant Hollywood delegation, bound for the President's Birthday Ball, was to be at the station? Glamor girls, dripping mink and showing flower-like faces above a covey of orchids, were everywhere, being photographed. Someone recognized Evelyn. "Let us snap you with Miss X," yelled the photogs.

Miss Keyes beat a rapid retreat, muttering, "If I did, the caption would read, 'Miss X was allowed to take her prize English sheep dog on the trip.'"

Her sense of humor never fails her. Not even in the matter of her trip to Las Vegas to secure a rather heart-breaking divorce; on that occasion she boarded a train with three books under her arm: "The Story of Greece," by Duranty, "The Razor's Edge," by Maugham, and a French grammar for brush-up purposes.

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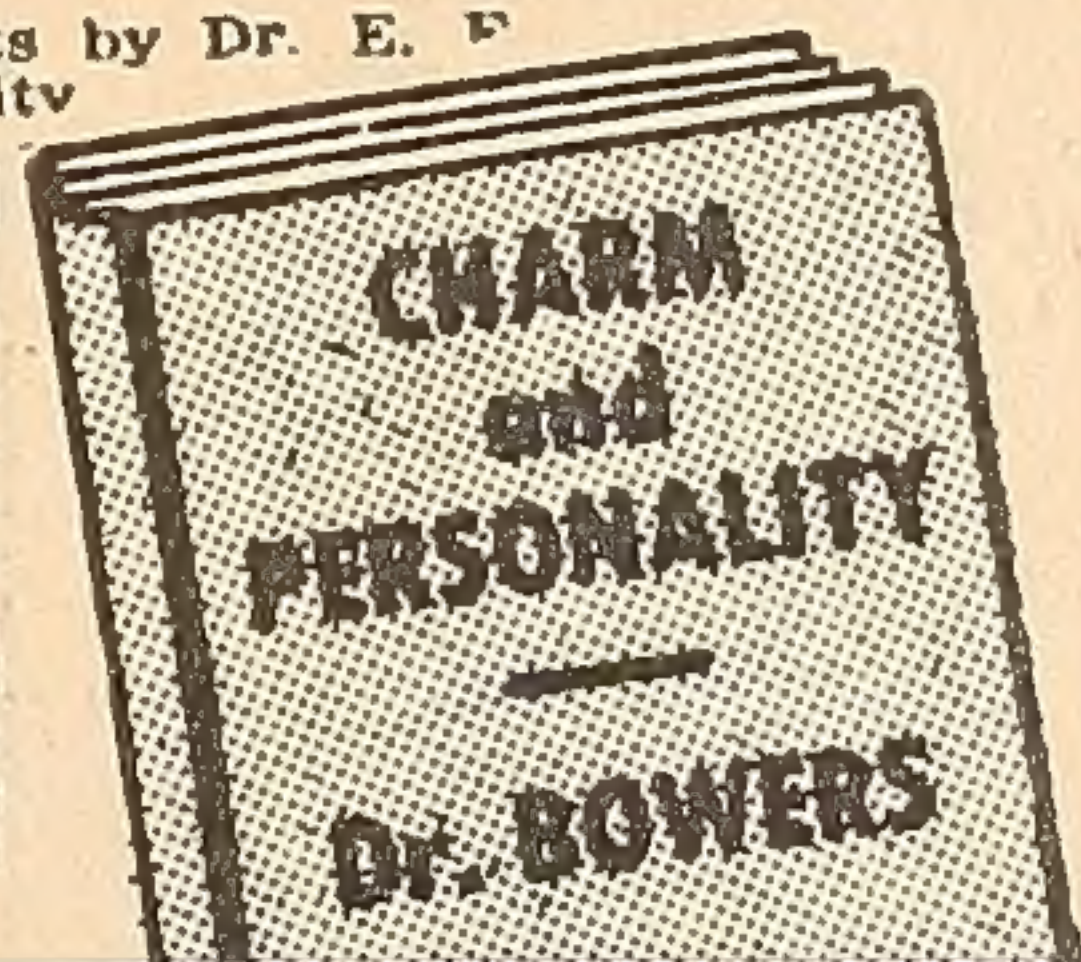
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